

Completing 35,000 copies

## JUDO: Self-Taught in Pictures

HUBERT KLINGER-KLINGERSTORFF

2 Dan (Master) Grade. Instructor of Judo at the University of Vienna

With a Foreword by E. J. HARRISON, 3 Dan

With over 500 illustrations

Paper bound 3s. 6d. net Fully bound 6s. net

The primary purpose of this book is to instruct the reader in the use of Judo in self-defence. The author, who is Instructor of Judo at the University of Vienna, considers the many and various forms of attack, and the effective defences against them. By means of over five hundred action diagrams, each accompanied by brief and explicit instructions, he shows the way to the mastery of the art of Judo in self-defence.

"The author," says E. J. Harrison in his Foreword, "has a very enviable knowledge of this particular branch of Judo" and he imparts it here with striking clarity. This remarkable book has already been published in several languages.

*The Naturist:* "This is far and away the most useful work for novice Judo enthusiasts that has appeared in recent years, and will appeal to all who are interested in 'the gentle art' of self-defence. Obviously the best way of learning Judo is from a good teacher but, failing that, this very clear and simple explanation of a wide variety of useful bone-locks, strangleholds and defences against them will prove of inestimable value."

HERBERT JENKINS LTD., 3 Duke of York St., London, S.W.1

JUDO  
and  
JUDO-DO

HUBERT  
KLINGER-  
KLINGER-  
STORFF

HERBERT  
JENKINS

# JUDO and JUDO-DO



HUBERT  
KLINGER-KLINGERSTORFF

2<sup>ND</sup> DAN (MASTER) GRADE

Instructor of Judo at the  
University of Vienna

Author of  
"JUDO SELF-TAUGHT IN PICTURES"

*By the Same Author*

JUDO : SELF-TAUGHT IN PICTURES

*Over 500 action drawings of Judo combat*

# J U D O & JUDO-DO

*By*

HUBERT KLINGER-KLINGERSTORFF

*Second Dan (Master) Grade*

*Instructor of Judo*

*at the University of Vienna*

LONDON : HERBERT JENKINS

*First published in Great Britain by  
Herbert Jenkins Ltd  
3 Duke of York Street  
London, S.W.1  
1953*

COPYRIGHT. ALL RIGHTS RESERVED

MADE AND PRINTED IN GREAT BRITAIN BY WILLIAM CLOWES AND SONS, LIMITED  
LONDON AND BECCLES

## CONTENTS

THE HISTORICAL DEVELOPMENT . . . . .	9
JUDO OR JUJUTSU . . . . .	13
SHISEI (POSITION) . . . . .	29
UKEMI (SCHOOL OF BREAKFALLS) . . . . .	30
NAGE-WAZA (THROWS) . . . . .	32
KATAME-WAZA (GROUND WORK) . . . . .	75
KANSETSU-WAZA (DISLOCATION LOCKS) . . . . .	78
SHIME-WAZA (CHOKELOCKS) . . . . .	83
KUBI-GATAME (NECKLOCKS) . . . . .	87
ASHI-GATAME (LEGLOCKS) . . . . .	89
JUDO-DO . . . . .	91
FOOT-THROWS . . . . .	100
BACK-THROWS . . . . .	108
HAND-THROWS . . . . .	112
GROUND-THROWS . . . . .	114
COMBINATION-THROWS . . . . .	117
COUNTER-THROWS . . . . .	127
IMMOBILIZATION BY DOUBLE THROW . . . . .	133
GROUND-THROWS (SIDEWAYS) . . . . .	134
IMMOBILIZATION FOLLOWING TRIPLE THROWS. . . . .	136
SUPPLEMENT TO JUDO-DO . . . . .	137
INTERNATIONAL RULES OF JUDO-DO COMBAT . . . . .	140
SYNOPSIS OF JUDO-DO . . . . .	144



## INTRODUCTION

MANY readers of my first book, *Judo: Self-Taught In Pictures*, which dealt specifically with self-defence, have urged me to write this more comprehensive volume which deals with the theory, basic principles, terminology and history as well as actual practice of orthodox Judo.

A wide variety of works already published in all languages, though written by experts, have left much to be desired, doubtless because the costs of publication of a book abundantly illustrated are extremely high.

I have aimed at producing a complete and detailed handbook giving explanations and demonstrations of all the holds in their various stages and suitably illustrated. In order to reach all my foreign and home followers (whom I thank for their most encouraging letters of appreciation) I have dealt, in my second book, not only with Judo, but with the most recent development in this art, i.e. Judo-Do (the Way of Ways). Professor Julius Fleck (Godan) has kindly described many of his throws in this book.

Beginners should bear in mind that, while Judo is one of the finest sports extant, it is also the most complicated. Even under the most experienced teacher, it will take at least two years with a minimum of two hours' practice a week for a pupil to master all the holds and throws described herein.

The fundamental precept of Judoka is: Zeal and Patience.



## THE HISTORICAL DEVELOPMENT OF JUJUTSU AND JUDO

THE art of defence by speed and strategy against an adversary of superior strength certainly goes back to the appearance on the earth of Homo Sapiens. Combat is innate in Man, and where there is combat, defence develops. The earliest records on this subject are probably the murals in the ancient Royal Egyptian tombs. In Europe, single combat, man to man, was preserved right up to the introduction of firearms. The knights were trained from their early childhood in these contests without arms. Albert Durer drew many sketches of jousts, as these tournaments were originally termed. In Japan and China, such records go back to the era of mythology. The TAKANOGAVI, one of the most ancient documents written on single combat, which was found in a Tibetan convent, records that the gods KASHIMA and KADORI used special holds to bring their followers to order. From that time up to the 18th century, no more Japanese documents are available. As regards the historical development of Jujutsu, from that period, tradition and opinions vary. It is said that in about 1650 a Chinese named CHIN-GEN-PIN or CHUEN-JUAN-PIN had developed some tricks called "TES". These TES, or Jujutsu methods, consisted only in a few dangerous throws and locks meant to kill an adversary or wound him prior to mutilation. CHIN-GEN-PIN travelled to YEDO (now Tokyo) and sold his system to three warriors of the SAMURAI class, members of the Daimio caste, who being then forbidden to bear arms, developed the use of Jujutsu to a high degree of perfection.

According to another version, the Japanese AKIJAMA SHIROBEI YOSHITOKI, a physician of Nagasaki, had while living in China studied the art of unarmed combat under the Chinese HAKU-TEI or PAO-CHUAN, master of close combat, and had recognized that the effective use of these TES or holds demanded great physical strength. Returning to Japan, he observed the effect of a storm on a willow tree and a cherry tree: while the strong branches of the cherry tree broke under the force of the wind, the thin and supple branches of the willow bent and gave way with each gust

of wind and immediately afterwards returned to their original position. Inspired by this observation, Akijama Shirobei Yoshitoki conceived the idea of a method of combat which would permit the weaker to conquer by appearing to yield. According to manuscripts he spent 100 days in the temple of TENNAGO, in Tsukushi, where, making use of his knowledge of anatomy and psychology, he increased the number of his TES or tricks to 103 and the number of his KASSAI-HO (methods of revival or resuscitation) to 28. Only then did Akijama Shirobei Yoshitoki found a school, which he called the YOSHIN-RYO, the school of the heart of the willow. In both versions it would appear that China was the cradle of Jujutsu, but whether or not it was CHIN-GEN-PIN who taught man-to-man methods of combat to the three Samurai, or HAKU-TEI who taught the young Japanese physician, it is equally certain that the present perfection of this sport is due exclusively to the efforts of the Japanese.

Almost immediately after the founding of the YOSHIN-RYO school by Akijama Shirobei Yoshitoki, numerous other schools were founded in Japan. Each of these adopted a special name for its methods—Jujutsu is but the best known of many methods differing little in their basic principles. Others were: Yawara, Kuguseki, Kempo, Kumiuchi and Tai-Jitsu.

The most renowned Japanese schools are the Tenshin Shinyo-ryu, Ryoshinto-ryu, Takenouchi-ryu, Kiraku-ryu, Shinnoshindo-ryu and Arato-ryu.

The Shinnoshindo-ryu was founded by Yamamoto Tabizayemon. Jujutsu was practised there as in the Yoshin-ryu. In these two schools the holds were listed in three groups: SHODAN (beginners), CHUDAN (average), JODAN (higher). The Tenshin Shinyo-ryu was founded by Okayama Hochiroji or Sekizai Minamoto, who had for seven years studied under HITOSUJANAGI-ORIDE, one of the most famous teachers of Jujutsu in ancient Japan and a pupil of Lord HITOSUJANAGI. According to legend, Okayama Hochiroji, who had studied in nearly every province of his country and lived as an itinerant master, once accepted combat against a hundred coolies, whom he easily put to flight with the aid of his assistant Nishimura. He developed "ATEMI", a method evoking a condition similar to death and even making it possible to kill one's adversary by thrusts or dangerous blows on vital organs. He thus brought the number of his methods to 124. At the height of his reputation he took the name of ISO ATAYEMON YANAGI SEKIZAI MINAMOTO-NO-MASATARI. Later, and

until his death in his 98th year, this great artist in Jujutsu occupied the post of master in the TENSIN SHINYO-RYU school.

It is surprising to note that after the era of these great masters, their various combat-methods were almost completely forgotten. It was even recommended to students that they should give up these ancient national customs, for the young Japanese were trying to imitate Europeans in everything. Strange as it may seem, it was a German, Doctor Baelz, Privy Counsellor and Professor of Medicine at the University of Tokyo, who revived Japanese enthusiasm for this virile sport, by himself taking a course under one of the oldest masters, the 70-year-old TOTSUKA. His pupils, who much admired him as a European professor, followed his example and Jujutsu acquired such prestige that soon almost every Japanese was familiar with the art. One of the German doctor's followers, Jigoro Kano, showed extraordinary interest and adaptability, studying all the methods of self-defence while realizing their lack of spiritual meaning and effect; until then every blow was merely mechanical. Professor Jigoro Kano, then Rector of Tokyo University, grouped all these methods under one heading, which he called Judo. (In both cases "Ju" means soft or supple. "Jutsu" or "Jitsu" means an art.) In calling the new sport Judo (DO means "way" and also conveys the idea of a religious or moral teaching), Professor Kano wished to indicate that his sport rested on a psychological and an ethical basis. In 1882 he gave up his post as Rector of the University to found the KODOKAN INSTITUTE, the largest school in his country. KODOKAN means "School for the study of the Way". By this last word Professor Kano meant way of life, and he taught his pupils that it was not only "on the mat" that they should follow the rule of "giving way so as to conquer"; by applying it in private life, they would raise themselves above the average through a proper sense of behaviour and ideas. Kano worked out the principles of Judo as follows. Take the full strength of a man as representing a certain number of units. Then, if my assailant has 10 units and I have only 7, and if he strikes me with all his strength, I shall obviously be beaten back or struck down, even if I oppose him with all my strength. But if, instead of resisting him, I step back just before he strikes or pushes me, I can maintain my balance, while he will naturally lean forward and will lose his. In this position his lack of balance will weaken him so that his strength will be reduced to (say) 3 units, instead of the original 10. As for me, I shall retain my full strength,



## HISTORICAL DEVELOPMENT

that is to say 7 units, since I have kept my balance. For an instant, therefore, I am in a favourable position and can strike my adversary with half my strength, that is to say with  $3\frac{1}{2}$  units against his 3, while keeping  $3\frac{1}{2}$  units in reserve for other needs.

At the beginning of the 20th century, Judo and Jujutsu were introduced to all civilized nations and, although then very old, Professor Kano visited Europe and America before the second world war. This grand promoter of our sport unfortunately was unable to see his own country again, for he died on his return journey.

## JUDO OR JUJUTSU

THIS chapter is intended to settle, once and for all, doubts which frequently give rise to lively controversy. In Jujutsu, the pupil learns a large number of holds, some highly dangerous and possibly fatal, which enable him to dominate and conquer an adversary very much stronger than himself. Many of these holds, because of their effects, would not be used in friendly matches, but only in case of vital necessity. Judo, on the other hand, is a school or "way" of life, designed on a scientific basis and having as its aim the development of the pupil into a perfect human type, physically, mentally and spiritually. Mind, body and soul will in our sport be equally trained to give the best results. In Judo contests, all dangerous blows, holds and shocks (which Jujutsu uses for street-fighting) are forbidden, so that the risk of injury is reduced to a minimum. Jujutsu and Judo are nevertheless closely allied. The first can give real protection in vital emergencies. The second is an ideal sport for all men worthy of the name.

## THE TEN COMMANDMENTS OF JUDOKA

- (1) Follow the advice of your professor and master and treat him with respect.
- (2) Avoid vainglorious or arrogant behaviour when you are successful.
- (3) Attend training regularly.
- (4) Treat your training partner as a friend.
- (5) Never give foul blows.
- (6) In your private life behave so as to show yourself superior to the average level of conduct.
- (7) Always help the weak.
- (8) Show respect and courtesy to women.
- (9) Abstain from all excess and vice.
- (10) Apply to your private life the motto "Give in so as to conquer".



# CURRICULUM ACCORDING TO PROFESSOR JIGORO KANO

Judo, briefly, is made up of three principal classes or categories of HOLDS:

- (1) Throws: NAGE-WAZA
- (2) Immobilizing, strangling, dislocation or key-holds: KATAME-WAZA
- (3) Fatal blows or thrusts: ATE-WAZA OR ATEMI-WAZA

## Throws: Nage-Waza

- |  |                  |   |
|--|------------------|---|
| (1) Foot or leg throws:                        | ASHI-WAZA        | } TACHI-WAZA<br>(standing throws)         |
| (2) Hip or loin throws:                        | KOSHI-WAZA       |   |
| (3) Shoulder throws                            | TE-WAZA          |   |
| (4) Hand and arm throws                        |                  |   |
| (1) Throwing with one's<br>back on the ground: | MA-SUTEMI-WAZA   | } SUTEMI-WAZA<br>(throws from the ground) |
| (2) Throwing with one's<br>side on the ground: | YOKO-SUTEMI-WAZA |   |

## Locks. Immobilizing, Strangling and Key-holds: Katame-Waza

- |                                     |             |  |
|-------------------------------------|-------------|--|
| (1) Immobilizing holds:             | OSAE-WAZA   | } NE-WAZA<br>(working from ground, otherwise "groundwork") |
| (2) Strangling holds and necklocks: | SHIME-WAZA  |  |
| (3) Dislocation holds and locks:    | GYAKU-WAZA  | } KANSETSU-WAZA<br>(locks)                                 |
| (4) Defensive holds:                | FUSEGI-WAZA |  |

## Blows and Shocks: Ate-Waza

- |  |                  |                                |
|--|------------------|--------------------------------|
| (1) With the ball of the foot or the heel: | SEKITO-ATE       | } ASHI-WAZA<br>(with the feet) |
| (2) With the heel:                         | KAKATO-ATE       |                                |
| (3) With the knee:                         | HIZA-GASHIRA-ATE |                                |
| (1) With the finger-tips:                  | YUBISAKI-ATE     | } UDE-WAZA<br>(with the arms)  |
| (2) With the edge of the hand:             | TEGATAMA-ATE     |                                |
| (3) With the fist:                         | KOBUSHI-ATE      |                                |
| (4) With the elbow:                        | HIJI-ATE         |                                |

## TSUKURI

### Breaking Balance

As an adversary cannot be thrown easily and without an effort of strength, unless he is first made to lose his balance, the breaking of balance may be described as the fundamental teaching of the whole technique of throwing.

An adversary's balance may be broken in several directions. If you wish to make a throw, you must bring about your opponent's loss of balance in the direction in which you intend to throw him. The action of the arm whereby this result is achieved is known as "TSURI-KOMI" or "lift-pull". If the adversary is already unsteady or unbalanced, and if you have succeeded in your "TSURI-KOMI", the result is a "KUZUSHI". These two preliminary combinations together are known briefly as "TSUKURI", otherwise destruction of your opponent's balance. "TSUKURI" must not be attained with the use of the arms only, but the whole body must play its part.

### "KATA"

#### Exercise and Fundamental Principles

"Kata's" are a type of exercise kept within narrow limits, having as their aim the initiation of JUDOKA into the basic principles of JUDO. According to Jigoro Kano's methods, KATA's are divided into six parts:

- (1) NAGE-NO-KATA (throwing holds)
- (2) KATAME-NO-KATA (immobilization holds or hold-downs)
- (3) GONOSSEN-NO-KATA (throws and counter-throws)
- (4) KIME-NO-KATA (forms of defence and attack)
- (5) JU-NO-KATA (slow-motion demonstration of basic principles)
- (6) ITSUTSU-NO-KATA (summary of the foregoing five parts)

#### Nage-No-Kata

(15 basic throws)

- |                      |                                  |
|----------------------|----------------------------------|
| TE-WAZA (arm throws) | (1) UKI-OTOSHI (floating drop)   |
|                      | (2) KATA-SEOI (shoulder throw)   |
|                      | (3) KATA-GURUMA (shoulder wheel) |

# JUDO OR JUJUTSU

- KOSHI-WAZA** (*hip or loin throws*)
- (1) UKI-GOSHI (*floating loin*)
  - (2) HARAI-GOSHI (*sweeping loin*)
  - (3) TSURI-KOMI-GOSHI (*lift-pull loin*)
- ASHI-WAZA** (*foot and leg throws*)
- (1) OKURI - ASHI - BARAI (*sweeping ankle throw*)
  - (2) SASAE-TSURI-KOMI-ASHI (*propping, drawing, ankle throw*)
  - (3) UCHI-MATA (*inner thigh*)
- MA-SUTEMI-WAZA** (*falling or sacrifice throws with one's back on the ground*)
- (1) TOMOE-NAGE (*stomach throw*)
  - (2) URA-NAGE (*rear throw*)
  - (3) SUMI-GAESHI (*corner throw*)
- YOKO-SUTEMI-WAZA** (*throws effected with one's side on the ground*)
- (1) YOKO-GAKE (*side body drop*)
  - (2) YOKO-GURUMA (*side wheel*)
  - (3) UKI-WAZA (*floating throw*)

## Katame-No-Kata

(*immobilization, strangling, choking and dislocation holds*)

### OSAE-WAZA (*immobilization holds*)

- (1) KESA-GATAME (*scarf hold or lock*)
- (2) KATA-GATAME (*shoulder lock*)
- (3) KAMI-SHIHO-GATAME (*upper four quarters lock*)
- (4) YOKO-KAMI-SHIHO-GATAME (*lateral locking of four quarters*)
- (5) KUZURE-KAMI-SHIHO-GATAME (*broken upper four quarters lock*)

### SHIME-WAZA (*strangling holds and necklocks*)

- (1) KATA-JUJI-JIME (*half cross lock*)
- (2) HADAKA-JIME (*naked chokelock*)
- (3) OKURI-ERI-JIME (*sliding collar lock*)
- (4) KATA-HA-JIME (*single wing lock*)
- (5) YOKO-JUJI-JIME (*side cross chokelock*)

### KANSETSU-WAZA (*dislocation locks*)

- (1) UDE-GARAMI (*entangled armlock*)
- (2) UDE-HISHIGI-JUJI-GATAME (*cross armlock*)
- (3) UDE-HISHIGI (*arm crush*)
- (4) UDE-HISHIGI-HIZA-GATAME (*knee armlock*)
- (5) ASHI-GATAME (*leglock*)

# JUDO OR JUJUTSU

## Gonosen-No-Kata

(*throws and counter-throws*)

### ASHI-WAZA (*foot and leg throws*)

- (1) O-SOTO-GARI - O-SOTO-GARI
- (2) HIZA-GURUMA - HIZA-GURUMA
- (3) O-UCHI-GARI - OKURI-ASHI-BARAI
- (4) DE-ASHI-BARAI - DE-ASHI-BARAI
- (5) O-SOTO-GAKE - TAI-OTOSHI
- (6) KO-UCHI-GARI - HIZA-GURUMA

### KOSHI-WAZA (*hip or loin throws*)

- (1) KUBI-NAGE - USHIRO-GOSHI
- (2) KOSHI-GURUMA - UKI-GOSHI
- (3) HANE-GOSHI - SASAE-TSURI-KOMI-ASHI
- (4) HARAI-GOSHI - UTSURI-GOSHI
- (5) UCHI-MATA - SUKUI-NAGE

### TE-WAZA (*arm throws*)

- (1) KATA-SEOI - SUMI-GAESHI

## GRADES IN JUDO

In order to give Judoka a definite aim and to provide comparative standards for estimating degrees of progress, the grades KYU have been introduced for pupils and DAN for the masters. The stages of progress in Judoka adepts are recognized by the colour of their belts (obi).

KYU (PUPIL) GRADE	DAN (MASTER) GRADE
(6) Roku-Kyu, white	(1) Ichi-Dan (Sho-Dan)
(5) Go-Kyu, yellow	(2) Ni-Dan
(4) Shi-Kyu, orange	(3) San-Dan
(3) San-Kyu, green	(4) Shi-Dan (Yo-Dan)
(2) Ni-Kyu, blue	(5) Go-Dan
(1) Ichi-Kyu or Ikkyu, brown	(6) Roku-Dan
	(7) Shichi-Dan
	(8) Hachi-Dan
	(9) Ku-Dan
	(10) Ju-Dan

} black

} red and white  
pink

Female Judoka wear the same colours, but a white band runs along the centre of the belt for its full length. In the sixth Dan



## JUDO OR JUJUTSU

and higher grades, black kimonos are worn for special occasions. In these grades, masters also wear the black sash in training. Every Japanese army officer must be a Dan. In 1938, a year before his death, Professor Jigoro Kano estimated that there were 3,500,000 Judoka adepts in all parts of the world, the masters being graded as follows:

3	Tenth Dan
4	Ninth Dan
23	Eighth Dan
78	Seventh Dan
423	Sixth Dan
2,113	Fifth Dan
4,100	Fourth Dan
1	Fourth Dan (female)
8,987	Third Dan
1	Third Dan (female)
18,854	Second Dan
3	Second Dan (female)
50,567	First Dan
2	First Dan (female)

Since then, the number of Judoka adepts in the entire world has trebled and must therefore now exceed ten millions.

### KYU TEST CURRICULUM

SIXTH KYU GRADE: Breaking of balance - to fall - to roll - to arise - a little Randori (general practice).

- 4 Throws (1) Seoi-nage (*over-arm throw*)  
 (2) Uki-Goshi (*hip throw*)  
 (3) O-Soto-Gari (*leg-reaping throw*)  
 (4) Okuri-Ashi-Barai (*foot throw*)

2 Immobilization throws or hold-downs.

FIFTH KYU GRADE: Throws in motion - Randori - Contest.

- 5 Throws (1) De-Ashi-Barai (*reaping movement throw*)  
 (2) Tomoe-Nage (*stomach or overhead throw*)  
 (3) Harai-Goshi (*hip throw*)  
 (4) Yoko-Gake (*side body fall*)  
 (5) Tani-Otoshi (*side body fall*)
- 2 Immobilization holds. 2 Strangling holds. 1 Dislocation lock.

## JUDO OR JUJUTSU

FOURTH KYU GRADE: Training with or without opposition - Randori - Contest.

- 5 Throws (1) Tsurikomi-Ashi (*drawing ankle throw facing forward*)  
 (2) Uki-Otoshi (*floating drop*)  
 (3) Tai-Otoshi (*hand throw*)  
 (4) Tsurikomi-Goshi (*lift-pull loin or hip throw*)  
 (5) Sasae-Tsurikomi-Ashi (*propping drawing ankle throw*)
- 2 Immobilization holds. 2 Strangle-holds. 2 Dislocation locks.

THIRD KYU GRADE: Training - Throws - Randori - Contest.

- 5 Throws (1) Uchi-Mata (*inner thigh throw*)  
 (2) Yoko-Guruma (*side body fall or wheel*)  
 (3) Ura-Nage (*backward fall*)  
 (4) Uki-Waza (*floating throw*)  
 (5) Sumi-Gaeshi (*corner throw*)
- 2 Immobilization holds. 2 Strangle-holds. 2 Dislocation locks.

SECOND KYU GRADE: Schooling - Throws - Randori - Kata (15 basic throws) - Contest.

- 5 Throws (1) Kata-Guruma (*shoulder wheel*)  
 (2) Obi-Otoshi (*belt drop*)  
 (3) Soto-Maki-Komi (*outer winding throw*)  
 (4) Hane-Goshi (*spring hip throw*)  
 (5) Kuzure-Hiza-Guruma (*knee wheel*)
- 2 Immobilization holds. 2 Strangle-holds. 2 Dislocation locks.

FIRST KYU GRADE: Training - Throws - Randori - Kata (15 basic throws) - Contest.

- 5 Throws (1) Ko-Soto-Gari (*minor exterior reaping throw*)  
 (2) Yama-Arashi (*side throw, literally "Mountain Storm"*)  
 (3) Ushiho-Goshi (*rear loin throw, counter to a hip throw*)  
 (4) Daki-Wakare (*full voluntary body fall*)  
 (5) Yoko-Wakare (*side separation fall, voluntary*)
- 2 Immobilization holds. 2 Strangle-holds. 2 Dislocation locks.



## DAN TEST CURRICULUM

- FIRST DAN GRADE: 2 Kata's - Katame-No-Kata (*working from the ground*)
- SECOND DAN GRADE: 3 Kata's - Gonosen-No-Kata (*counter-holds*)
- THIRD DAN GRADE: 4 Kata's - Kime-No-Kata (*Defence and attack*)
- FOURTH DAN GRADE: 5 Kata's - Ju-No-Kata (*agility*)
- FIFTH DAN GRADE: 6 Kata's - Itsutu-No-Kata (*summary of all forms of Kata*)

## RENZOKU-WAZA

## Counter-throws, successive technique and Combination-throws

Renzoku-Waza are part of the most difficult exercises in Judo and require perfect knowledge of all the simple holds. As a general rule it is premature to start training in Renzoku-Waza before the second KYU grade has been reached.

## Te-Waza

(Arm and hand throws)

- |                 |             |                              |
|-----------------|-------------|------------------------------|
| Seoi-Nage       | (arm throw) | - O-Uchi-Gari (foot throw)   |
| Kata-Guruma     | " "         | - Kata-Ashi-Dori (arm throw) |
| Kata-Seoi       | " "         | - Seoi-Otoshi (arm throw)    |
| Kata-Seoi       | " "         | - Ko-Uchi-Gari (foot throw)  |
| Uki-Otoshi      | " "         | - Tomoe-Nage (stomach throw) |
| Uki-Otoshi      | " "         | - Ko-Uchi-Gari (foot throw)  |
| Tai-Otoshi      | " "         | - Ko-Uchi-Gari (foot throw)  |
| Sukui-Nage      | " "         | - Kata-Ashi-Dori (arm throw) |
| Sukui-Nage      | " "         | - Ura-Nage (rear throw)      |
| Mochiage-Otoshi | " "         | - Soto-Gake (foot throw)     |

## Koshi-Waza

(Hip or loin throws)

- |           |             |                              |
|-----------|-------------|------------------------------|
| Uki-Goshi | (hip throw) | - Ko-Tsuri-Goshi (hip throw) |
| Uki-Goshi | " "         | - O-Uchi-Gari (foot throw)   |
| Kubi-Nage | " "         | - Ko-Uchi-Gari (foot throw)  |

- |                  |             |  |
|------------------|-------------|--|
| Kubi-Nage        | (hip throw) | - Soto-Maki-Komi (outer winding throw) |
| Tsuri-Komi-Goshi | " "         | - Tai-Otoshi (arm throw)               |
| Tsuri-Komi-Goshi | " "         | - Ko-Uchi-Gari (foot throw)            |
| Uchi-Mata        | " "         | - Kubi-Nage (hip throw)                |
| Hane-Goshi       | " "         | - Harai-Goshi (hip throw)              |
| Hane-Goshi       | " "         | - Hane-Maki-Komi (arm throw)           |
| Harai-Goshi      | " "         | - O-Uchi-Gari (foot throw)             |
| Harai-Goshi      | " "         | - Uchi-Mata (hip throw)                |
| Koshi-Guruma     | " "         | - Soto-Maki-Komi (arm throw)           |
| Koshi-Guruma     | " "         | - Kani-Basami (scissors throw)         |
| Tsuri-Goshi      | " "         | - O-Uchi-Gari (foot throw)             |
| Tsuri-Goshi      | " "         | - Harai-Goshi (hip throw)              |

## Ashi-Waza

(Foot and leg throws)

- |                  |              |                               |
|------------------|--------------|-------------------------------|
| O-Soto-Gake      | (foot throw) | - Ko-Uchi-Gari (foot throw)   |
| O-Soto-Gake      | " "          | - Hane-Goshi (hip throw)      |
| Okuri-Ashi-Barai | " "          | - Tai-Otoshi (arm throw)      |
| Ko-Uchi-Gari     | " "          | - O-Uchi-Gari (foot throw)    |
| O-Uchi-Gari      | " "          | - Tai-Otoshi (arm throw)      |
| O-Uchi-Gari      | " "          | - Ko-Uchi-Gari (foot throw)   |
| Hiza-Guruma      | " "          | - O-Uchi-Gari (foot throw)    |
| De-Ashi-Barai    | " "          | - Tai-Otoshi (arm throw)      |
| De-Ashi-Barai    | " "          | - Yoko-Gake (side body throw) |
| O-Soto-Gari      | " "          | - Kubi-Nage (hip throw)       |
| O-Soto-Gari      | " "          | - Hiza-Guruma (foot throw)    |

## KATSU

## Resuscitation Technique

Almost as old as the art of Jujutsu is this remarkable science which enables a Dan to receive a person who has fainted as a result of a blow or a hold. The practice of KATSU should only be authorized for use by a master of this technique (of Dan grade), who must very closely follow all the rules. In every case, the various movements should be carried out without pressure or strain and without the use of force. These are the principal movements for revival as taken from KATSU:

**First Katsu exercise**

If a Judoka faints following pressure on the neck, throat, stomach or abdomen, it is essential to remember only to touch him with care. He should be laid on his back with his legs straight out and his arms spread out at right angles to his body. Then kneel alongside him on his left side and take hold of his shoulder with the left hand. Place the palm of the right hand in the hollow of his stomach and press the elbow against the patient's body, whilst giving short and cushioned blows with the palm of the hand in the hollow of the stomach. This stimulates breathing. When the patient comes to, make him sit up, then kneel at his back and swing his arms backwards and forwards. When he has recovered some strength, make him walk slowly to improve his blood circulation and breathing.

**Second Katsu exercise**

In very serious cases, following stomach blows, strangling or a stroke, stretch the patient out on his stomach, arms spread out laterally. Place the palm of the right hand on the dorsal spine and massage the top of the bone, slowly and rhythmically, from the seventh vertebra down from the nape of the neck. As soon as the patient comes to, carry on with circular movements of the arms and attempts to walk, as in the first exercise.

**Third Katsu exercise**

In case of a lesion (rupture) or heart trouble, pain in the testicles, lungs or brain, the patient should be stretched out, as a precautionary measure, in the manner described in the second exercise of Katsu. The palm of the right hand should be placed at the root of the spinal column and pushed with energy, maintaining the same rhythm, against the third vertebra. If these measures are unsuccessful, the second joint of the middle finger must be used and pressed rather more strongly on the third vertebra.

**Fourth Katsu exercise**

In the event of nose-bleeding, the patient should be stretched out on his back. Remove his shoes and, with the flat of the hand, give several sharp, hard taps to the sole of his foot. If this is unsuccessful, take the nape of his neck in the left hand and slap his forehead with the right palm.

**Remarks on Katsu**

Even though Katsu, carried out according to the rules, can give amazing results, enlightened Judoka will regard it merely as a measure of first-aid which is not to be resorted to unless a doctor is not available.

**RULES OF JUDO CONTEST**

1. *Start.* A Judo contest begins after the salute by the contestants in their positions. The adversaries face one another and each takes hold of the other's tunic. After each point scored and announced aloud by the referee, the contest continues in that position, so long as both contestants remain standing after an unsuccessful throw.

2. *Duration of contest.* All contests between masters are of one round of five minutes. In all others, the duration may be decided by agreement. A contest is finished as soon as one of the contestants has a two-point lead.

3. *Refereeing of contest.* The contest is decided according to the following rules:

- (a) according to the points scored by the contestants; or
- (b) by no points or a draw according to the style and skill of the contestants. Allowance must be made for the difference between technical skill and undisciplined aggressiveness.

In the event of a draw in points and equality in style, the contest is non-decisive. One point will be awarded for a throw, a hold or immobilization.

To earn a point, a throw should satisfy the following conditions:

- (1) It must be the result of recognizable style and *elan*.
- (2) The adversary must fall on his back or side. A full point will also be awarded when, the above conditions having been met, half the adversary's body falls outside the mat, provided that the throw was initiated on the mat. When a contestant has skilfully and from a standing position raised his opponent to shoulder-height and could, as a result, make a dangerous throw, the referee must stop the throw and award a point.
- (3) A contestant acknowledges defeat by the cry, "I'm beaten!" (In case of danger of injury, the referee may stop a hold in good time and award a point.)



- (4) A contestant makes an immobilization hold, i.e. he succeeds in keeping his adversary on his back to the ground for thirty seconds.

The count is stopped when a contestant succeeds, by means of arm or leg leverage, in breaking the hold-down or immobilization. An immobilization hold should not be interrupted by the time fixed for the end of the contest or by an interval. When a contestant initiates an immobilization hold on the mat and both contestants slip off the mat in the course of the efforts of the immobilized contestant to free himself, the hold (provided there is no danger of injury) continues to be valid even though outside the mat.

4. *Ground Combat.* Ground combat arises only as a result of an unsuccessful throw. When a ground combat appears to be leading to a non-decisive result, the referee may intervene and call for standing combat to be resumed.

5. *Injuries.* If a contestant is injured or hurt and is unable to carry on, the referee decides the contest according to the following rules:

- (a) If the injury or hurt is caused by a contestant's own action, he loses a point.
- (b) If the injury or hurt is caused by the adversary, the sufferer gains a point.
- (c) If both parties are responsible or the responsibility is uncertain, no points are awarded.
- (d) If a contestant wishes to retire as a result of a slight injury or hurt, the referee has complete discretion to decide as he thinks fit. This applies also in the event of a contestant falling ill during a contest and not wishing to continue.
- (e) In the case of slight discomfort, such as nose-bleeding or sickness, the referee may allow an interval of a maximum of one minute. In that event, the contestant must not leave the mat.

6. *Forbidden Manœuvres (Fouls)*

- (a) To throw or hit one's opponent on the head or nape of the neck.
- (b) To twist or bend fingers, wrists, toes, the jaw, head or the spinal column.
- (c) To use the scissors-hold, pinch, press on the nerve centres, hit or bump.
- (d) To make use of the strangleholds or locks in a brutal manner.

- (e) To use holds on the adversary's face or to hold his face against your body.
- (f) To apply pressure with either the arms or legs to the adversary's head.
- (g) To seize the inside of the sleeve or trouser cuffs.
- (h) To drag the adversary along the ground.
- (i) To act in an unfair or unsporting manner (in the opinion of the referee).
- (j) Strangling with the bare hand or fist.

7. *Refereeing the Contest.* The combat or contest jury is made up of the referee, the professor (teacher) and the time-keepers, who at the same time register the points scored. In all other respects, the referee's decision is final. The other members of the jury have no voice or say in the decision. If the referee has not awarded a point which is acknowledged, he must stop the contest and award this point; he should not wait until the end of the contest to do so.

8. *Site of the Contest.* The mat should be at least 5.5 m. square (approx. 5 yds. 1 ft. 5 ins.) and of a minimum thickness of 5 cm. (approx. 2 ins.). It should be covered with a tightly stretched cover, whose buckles or eyeholes should be covered and protected. The free space surrounding the mat should measure a metre in width and be covered with a soft mat or carpet.

9. *Assessing a Contest.* Assessment of the results of a contest is based on the awarding of points. For a win, the winner receives two points. For a defeat, the loser receives no points. A contestant is eliminated after three defeats; five drawn contests; two defeats and a drawn contest; one defeat and three drawn contests. The placing is determined by:

- (1) The number of points.
- (2) The number of bonus points.
- (3) The number of wins.
- (4) The weight class.

If a position is shared (in the event of equal placing) the contest is carried on by an extra round of five minutes, and so on, until a decision is reached, with a one-minute interval between each round. In championships and tournaments, the contestants will have an interval of fifteen minutes between each contest.

10. *Dress.* The dress consists of a tunic or jacket and loose trousers, without buttons. The trousers are of strong material, and are closed without buckles or hooks by means of a belt or cloth sash, which should go twice round the body. The tunic covers



the buttocks and the sleeves should cover the elbows. The trousers should reach half-way down the calves. Soft-soled shoes or boots may be worn. All contestants should wear a suspensory belt and keep finger- and toe-nails cut short.

11. *Weight Classification.* The following weight classes are valid for all contests:

(a) *Juveniles (12 to 15 years)*

Fly-weight	up to 90 lbs
Bantam-weight	90-110 lbs
Feather-weight	110-121 lbs
Light-weight	121-132 lbs
Medium-weight	132-145 lbs
Medium Heavy-weight	over 145 lbs

(b) *Adolescents (15 to 18 years)*

Bantam-weight	up to 110 lbs
Feather-weight	110-123 lbs
Light-weight	123-136½ lbs
Medium-weight	136½-149½ lbs
Medium Heavy-weight	149½-163 lbs
Heavy-weight	over 163 lbs

(c) *Contest Classes (18 to 35 years)*

Feather-weight	up to 123 lbs
Light-weight	123-137½ lbs
Medium-weight	137½-154 lbs
Medium Heavy-weight	154-176 lbs
Heavy-weight	over 176 lbs

Transfer to contest classification may be granted to the three first places in the Junior Class.

(d) *Senior Class (over 35 years)*

Same weight classes as for contest classes.

12. *Weighing-in.* Weighing-in shall normally be carried out only once, just prior to the contest, but if there is an interval of several days between contests, a further weighing-in should be carried out. Contestants are weighed stripped, a margin of approximately 9 ounces being permitted.

Introduction into a higher weight class is permitted—members of the senior weight class may compete in the contest class on production of a medical certificate.

*Notes on the Rules of Judo Contest*

On Rule 2. Other agreements as to the duration of contests may be made by organizing clubs for friendly contests. Any

special agreements must be set out in the proposals submitted to the Federation at least four weeks before the contest.

On Rule 3b. By technical skill is meant premeditated moves which tend to place the adversary in a dangerous situation; taking immediate advantage of a favourable situation with the same aim; a superior style or method of getting free from a hold, throw or hold-down. On the other hand, brutal or rough handling of an adversary by his clothing, or recourse to physical strength to break down opposition or resistance, are not examples of technical skill.

On Rule 5. When a contestant loses consciousness as a result of a technical manoeuvre, the contest is interrupted and his adversary receives a point. If a contestant is incapable of continuing, his opponent is declared the winner with the points already acquired. The same decision will be given if a contestant is obliged to retire because he is unable to continue for some other reason.

## SHISEI (Position)

Two basic positions are known in Judo:

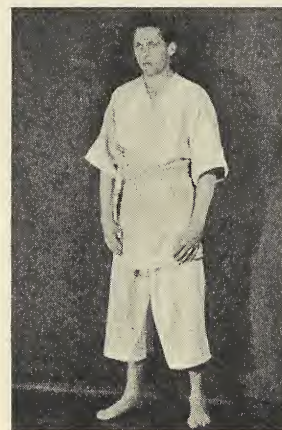
- (1) "SHIZEN-TAI", natural attacking position.
- (2) "JIGO-TAI", defensive position.

The attacking position "SHIZEN-TAI" is also known as the natural position, because you then hold yourself upright facing your opponent, feet in line with the shoulders and pointing slightly outwards.

The defensive position "JIGO-TAI" is a much more solid one. The feet are twice as far apart (as compared with the first position) and the knees are bent, so that the centre of gravity is lowered.

The adoption of an attacking position with the right foot forward is called the "MIGI-SHIZEN-TAI" position. If the left foot is forward, the position is called "HIDARI-SHIZEN-TAI". Similarly in the defensive position, if the right foot is forward, the position is "MIGI-JIGO-TAI" and if the left foot is forward, "HIDARI-JIGO-TAI".

SHIZEN-TAI



JIGO-TAI





## UKEMI (School of Breakfalls)

THE school of breakfalls is the ABC of Judo. The Judoka who has mastered the breakfall exercises to perfection has no need to worry, for throws will cause him no pain, however long they last.

### Mae-Ukemi

*(Forward Roll)*

If an opponent strikes you in the back, take a half-pace forward with your right foot. Holding your right arm in a half-circle in front of your body, put the edge of your hand to the ground. Then throw your left foot back, roll diagonally over your right shoulder on to your back and return to your position.



### Ushiro-Ukemi

*(Backward Roll)*

If an opponent strikes you in the chest, take a half-pace backwards with your left foot. Seat yourself on the ground close behind your heels and roll backwards on to your curved back. Soften the shock by bringing your arms down heavily. Then lean your head on your left shoulder and continue the backward roll over your right shoulder until you again feel the ground under your feet and are able to rise rapidly.

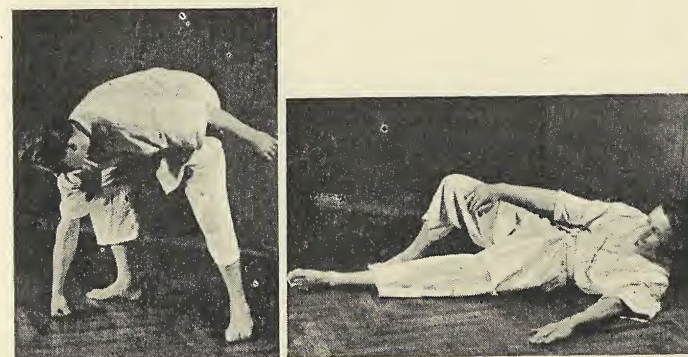
## BREAKFALLS



### Chugaeri

*(Forward Fall on the Side)*

This falling exercise is rather complicated and must be well mastered before commencing training in throws. Take a half-pace forward with your right foot and rest your right fist on the ground. Keeping your right arm fully extended, allow yourself to fall forward. Just before reaching the ground, make a one-eighth turn of the whole of your body towards the left. Soften the shock with your arm as you land on your side. (Only to be used on the mat.)





## NAGE-WAZA (Throws)

### Uki-Goshi

(Floating Loin)

Uki-Goshi is designed to break the opponent's balance towards his right front. Place your left foot in front of the point of your opponent's left foot and turn 180 degrees to the left. Place your right foot inside and alongside your opponent's right foot, pass your right arm around his waist and push your buttocks strongly against his abdomen. If you now make a trunk movement to the left and carry out a reaping motion with your arms, your opponent will be thrown.

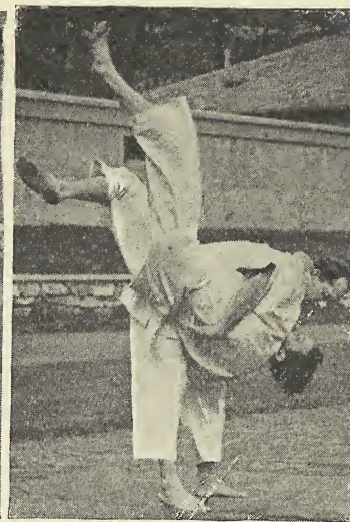


### Shangai

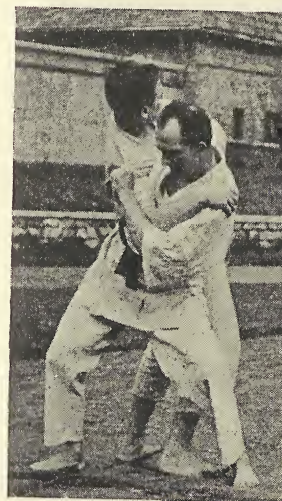
The Shangai is especially indicated when an opponent presents his right side, as, for example, when he makes an unsuccessful hip throw. Then, with your left foot, take one step forward and at the same time break opponent's balance backwards. Get behind him so as to be able to lever him over your hip, when, with a reaping motion of both arms and by leaning forward at the same time, you can throw him to the ground.



## THROWS



UKI-GOSHI



SHANGAI

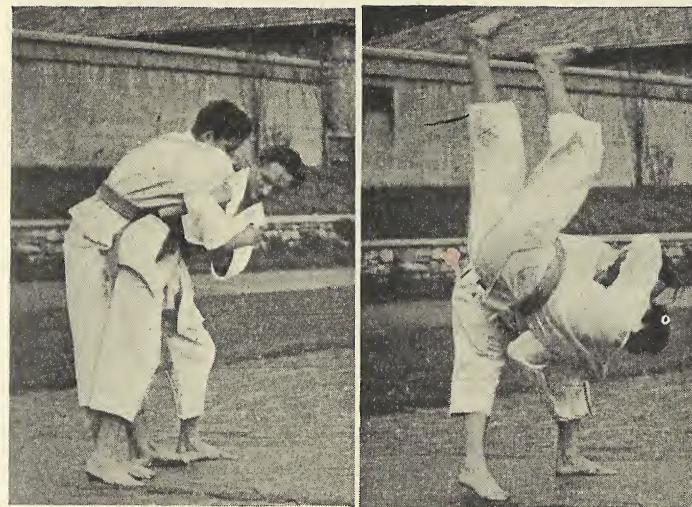


**Koshi-Guruma***(Loin Wheel)*

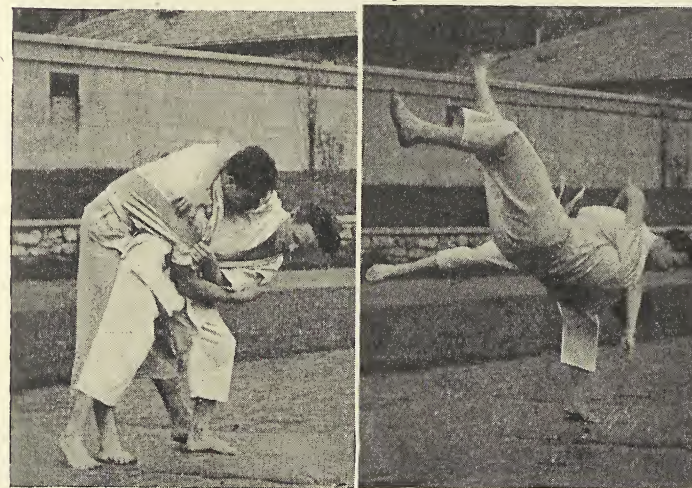
Koshi-Guruma is used when you have succeeded in breaking your opponent's balance towards his right front. In this throw, seize the right lapel of your adversary with your right hand, then turn as in the other hip throws, the only difference being that you make a circular movement on your left foot to the outside of his left foot and also place your right foot outside your opponent's. This spread position of the feet is of particular advantage in the case of a tall opponent. The opponent is thrown by the movement of your body to the right and by the downward pull of your arms.

**Kubi-Nage***(Neck Throw)*

In order to use the Kubi-Nage freely and easily, it is necessary to break your opponent's balance towards his right front with a pull of your left hand. Advance the left foot a half-pace to the right and make a half-turn left on the same foot, at the same time passing your right arm round the nape of your opponent's neck. Place your right leg in front of his right leg so as to immobilize the latter, and he will be thrown if you now make a reaping movement with both arms and turn your trunk to the left.



KOSHI-GURUMA



KUBI-NAGE



## THROWS

### Ushiro-Goshi

(Rear Loin)

Ushiro-Goshi is a counter and is therefore employed with particular advantage when an adversary tries to execute one or other of the hip throws. It should be carried out at the exact moment, that is to say, just before your opponent has lifted you. Encircle the middle of his body with both hands, take a half-step back with your left foot, lift him and throw him on his back.



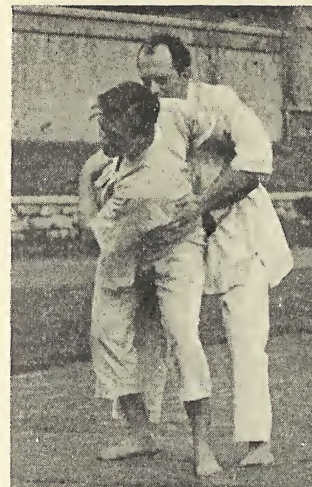
### Tsurikomi-Goshi

(Lift-Pull Loin)

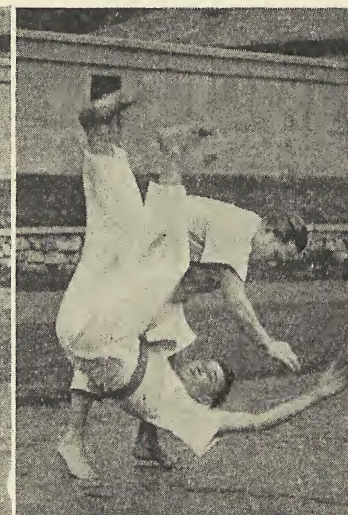
This move is especially useful when you have managed, by a pull with the left hand, to break your opponent's balance towards his right front. Seize his left wrist with your right hand, at the same time approaching him as in the Uki-Goshi. Your right arm should be completely extended. By leaning forward and pulling him down to the ground with both hands, you will throw your opponent head over heels.



## THROWS



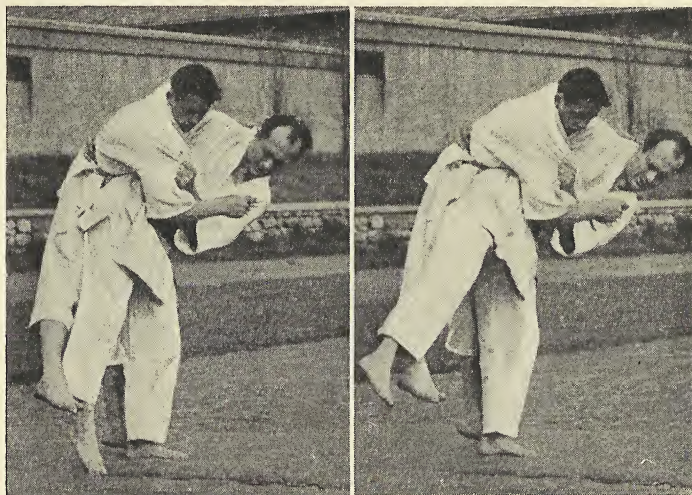
USHIRO-GOSHI



TSURIKOMI-GOSHI



## THROWS



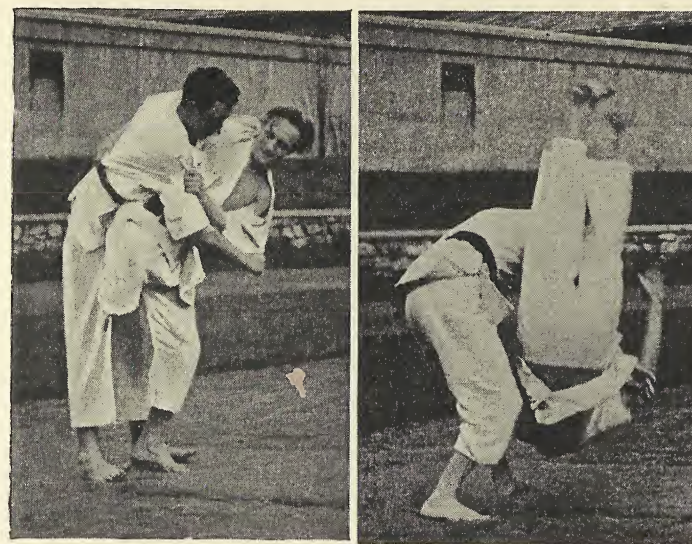
### Harai-Goshi

*(Sweeping Loin)*

This is really a corrective move, which should be executed when your opponent is seeking to get out of an Uki-Goshi already under way. Bring all your weight on to the left foot, though this will be difficult as you have already lifted your opponent. Raise your right leg and strike the front of your opponent's right leg with it. Deprived of support, he can then be thrown by a downward pull with both hands.



## THROWS



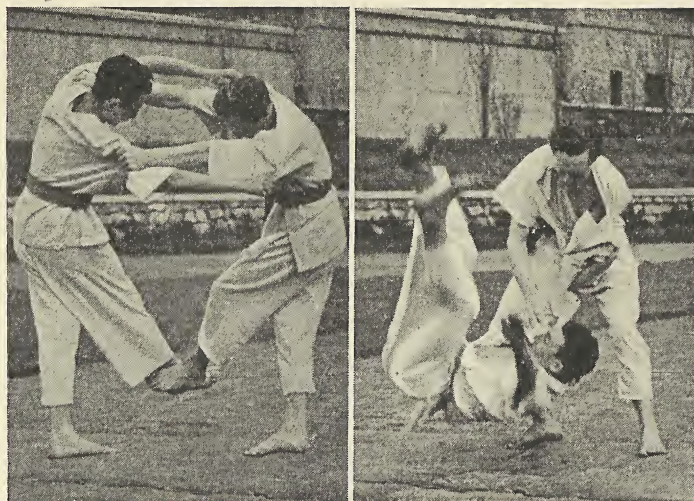
### Hane-Goshi

*(Spring Hip Throw)*

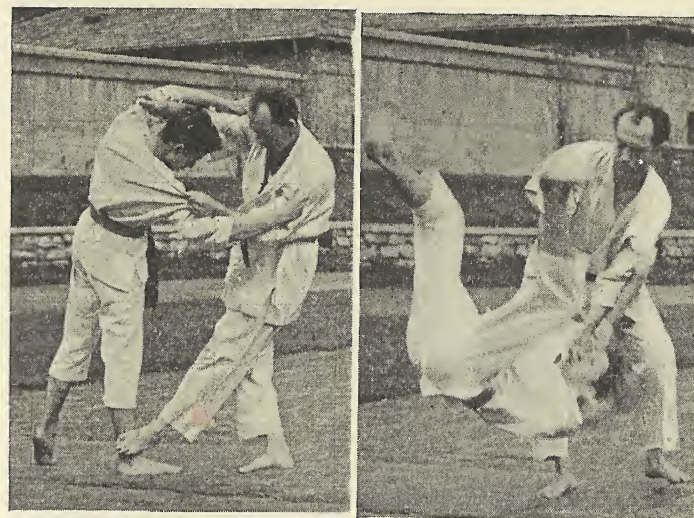
This is one of the most complicated throws and it can only be used when you have completely broken your opponent's balance to the right and forward by a pull with your left hand. Take a half-pace right and forward with your left foot, and make a half-turn left on the same foot. At the same time, encircle your opponent's waist with your right arm and press, from inside, your right lower leg against his right thigh. Then by carrying out a reaping movement with your arms and raising your right leg, throw your opponent.





**De-Ashi-Barai***(Advanced Foot Dash)*

As in all foot throws, this movement is very complicated and must be practised frequently. Its aim is to break the opponent's balance towards his right front by means of a pull with your left hand. The opponent's natural reaction is to advance his right foot. Before he puts his foot down, sweep it to the right and in front of his left leg with the sole of your left foot. Then, if at the same time you pull him with both hands downwards to the right, he will be thrown.

**Sasae-Tsurikomi-Ashi***(Propping Drawing Ankle Throw)*

This movement can only be carried out when, by a pull (Tsurikomi) with the left hand, you have managed to break your opponent's balance towards his right front, so that he is forced to place all his weight on the foot which he has put forward. Take a short step to the rear with your right foot and, with the same foot, make an eighth of a turn to the left. If you now block your opponent's right leg with the sole of your left foot, pulling upwards with your right hand and downwards with your left hand, you will throw him to the ground on his back.

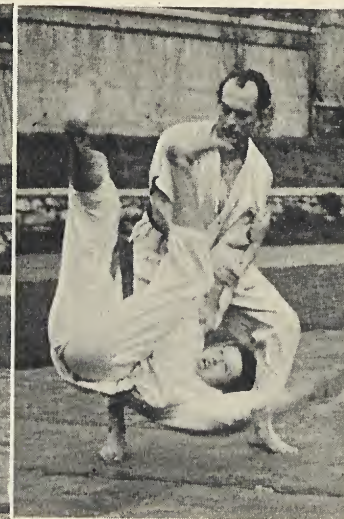
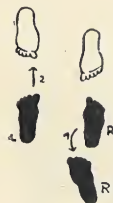






**Harai-Tsurikomi-Ashi**  
(Sweeping Drawing Ankle Throw)

This is one of the most complicated throws. If your opponent's right foot is to the rear, draw him towards you with your left hand, so that he must come forward with his right foot in order to keep his balance. Prevent him doing so by blocking his right leg with the sole of your foot. Pull him down with your left hand and at the same time push upwards with your right hand using your hands in a circular movement as at the steering-wheel of a car, and he will be thrown to the ground.



**Okuri-Ashi-Barai**  
(Pursuit Foot Dash)

This can only be used if you are placed slightly to the right of your adversary and are able to break his balance to the right by pulling upwards with both hands. Strike opponent's right leg on the outside at ankle height with the sole of your left foot so that both his feet leave the ground. If you then make short tugs downwards with both hands, your opponent will be thrown to the ground.



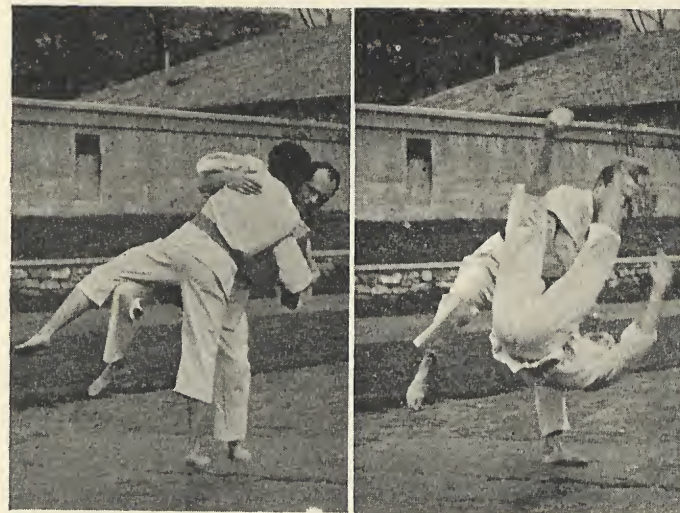


**Uchi-Mata***(Inner Thigh)*

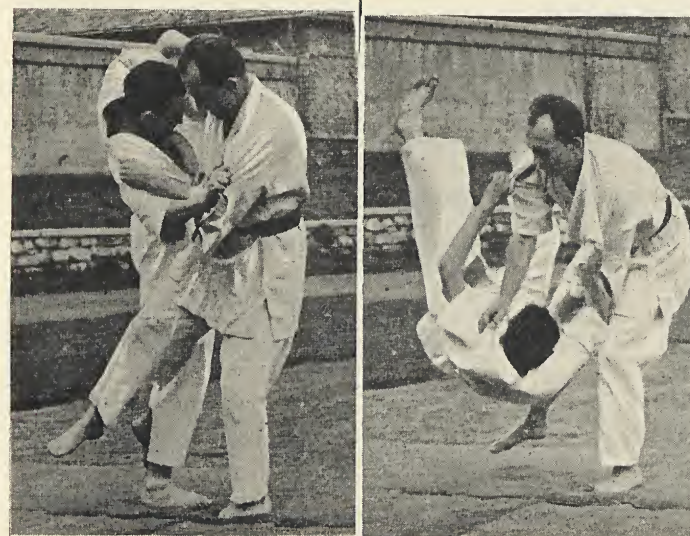
This is employed most advantageously when your opponent has taken up the defensive position (*Jigo-Tai*). Place your right hand on his left shoulder-blade and take a half-pace forward right with your left foot. Press from below with the top front of your right thigh against the top front of his left thigh. After having lifted your opponent with both arms, raise your right knee, when, by pushing him down to the right, you will throw him on his back.

**O-Soto-Gari***(Major Exterior Reaping)*

This throw can only be executed if you have succeeded in breaking your opponent's balance towards his right back, so that he is compelled to bring all his weight to bear on his right foot. Take a small step forward left with your left foot, then put your right leg in front of his right leg. If you strike against the back of his lower thigh with your right leg and, at the same time, push him backwards with both hands, he will be thrown on his back.



ŪCHI-MATA



O-SOTO-GARI

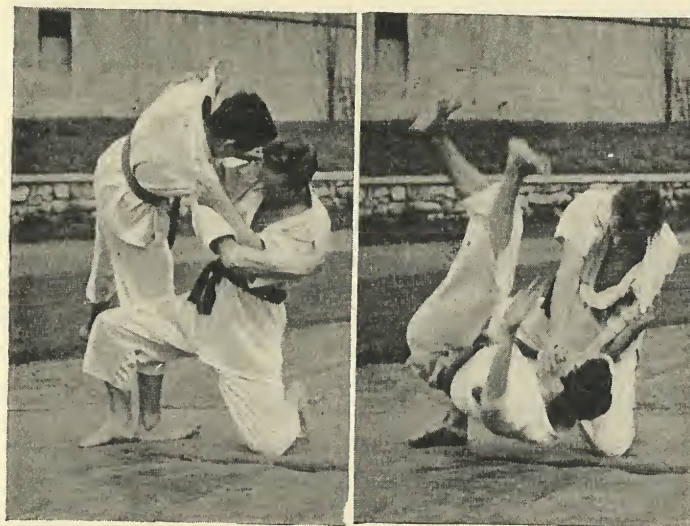


**O-Soto-Otoshi***(Major Outer Drop)*

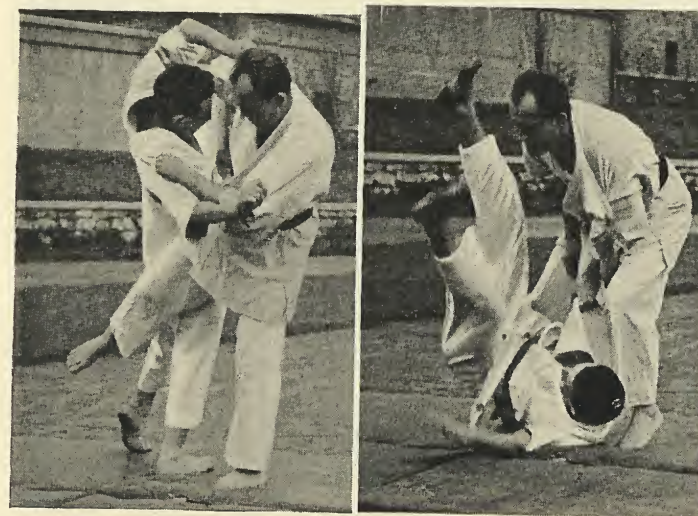
This throw closely resembles the O-Soto-Gari. Break your opponent's balance towards his right back so that he must bring all his weight to bear on his right foot or heel. Take a step forward left with your left foot, bring your right leg to the right of your opponent and then place your right foot behind him. Now push him to the rear right and at the same time allow yourself to fall to your left knee.

**O-Soto-Guruma***(Major Outer Wheel)*

This throw can only be successfully carried out when you have succeeded in breaking your opponent's balance towards his right back. Take a pace forward left with the left foot. With your right leg stretched out and brought forward right of your opponent, strike backwards against the top of his thigh. If you push him back at the same time he will be thrown to the ground.

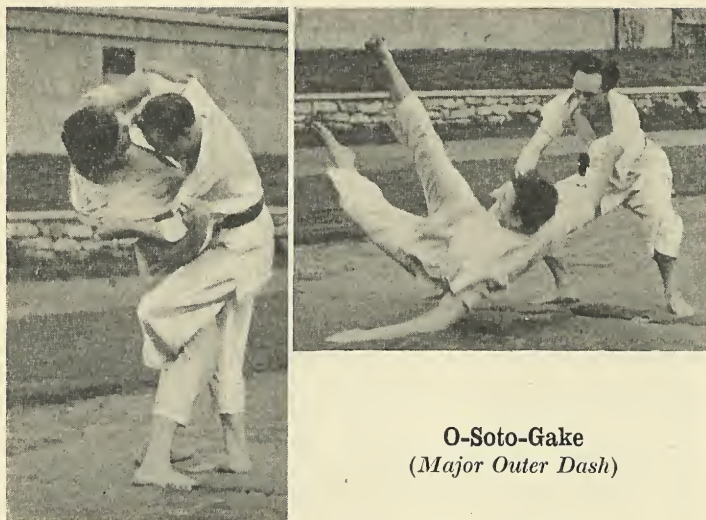


O-SOTO-OTOSHI



O-SOTO-GURUMA





**O-Soto-Gake**  
(Major Outer Dash)

For this throw it is necessary to break your opponent's balance towards his right back, so that he is obliged to bring all his weight on to his right foot. Get right close to him with your right foot. Hook his right leg with your left leg just behind the knee and push him back to the right with your hands until he falls to the ground.

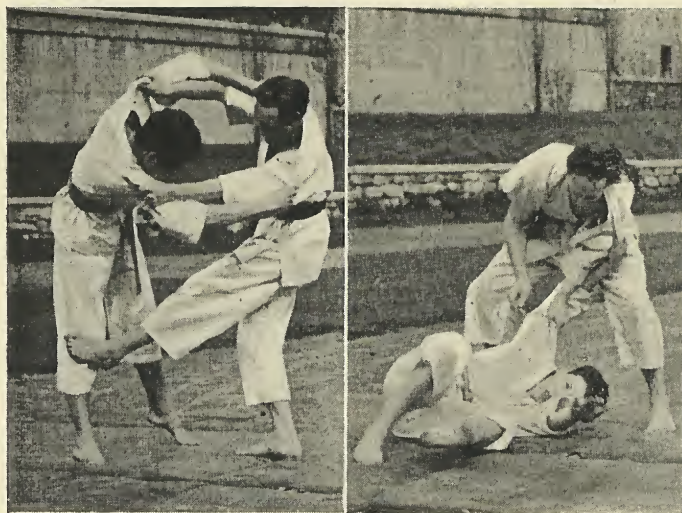


**O-Uchi-Gari**  
(Major Interior Reaping)

This throw can only be carried out when the opponent is in the defensive position (Jigo-Tai). Take a half-step forward right with your left foot and make a quarter-turn left on the same foot. Hook your opponent's left leg behind the knee with the inside of your right leg. If you now push him back and to the right and move your right leg upwards, he will be thrown on to his back.







### Hiza-Guruma

(Knee Wheel)

This is executed when your opponent finds himself in the attacking position (Shizen-Tai). Move back half a pace with your right leg and bring your body to the left, so that the sole of your left foot (with the leg completely stretched out) is placed just below the right knee of your opponent. If you now pull him down with your left hand and pull up and turn with the right hand, he will be thrown to the ground over your left foot which is blocking him.

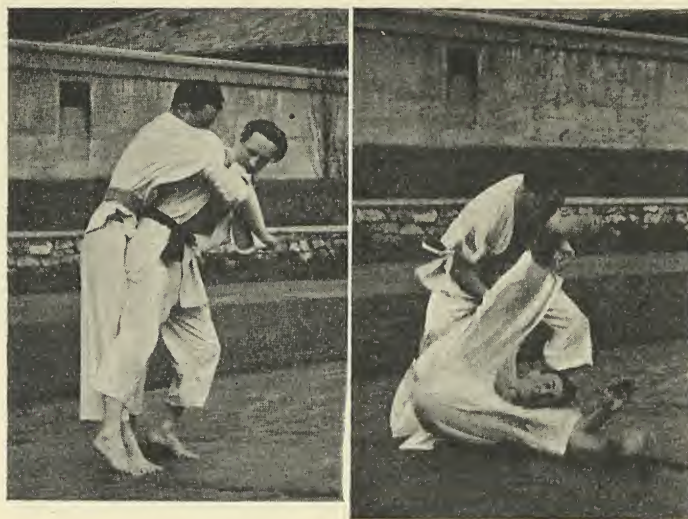


**Ura-Nage**  
(Rear Throw)

This, being a school throw, counts as one of the 15 basic throws. It can be used to advantage if you are in a defensive position and your opponent tries to strike your head from above with his right hand. Evade this blow and move your left foot forward on the outside of opponent's right foot at the same time. Press your head (the left side) against his stomach. Place your right hand on his stomach and your left hand on his back at waist height. If you then put your right foot down between his feet, abandon yourself to the rear and fall on your back, making strong pulls with both hands, you will be able to throw your opponent some distance over you.





**Uchi-Maki-Komi***(Inner Winding Throw)*

This throw can be most profitably used when an opponent has lost his balance towards his right front. Take half a pace forward with the left foot and make a half-turn left on the same foot. At the same time, push your right shoulder into your opponent's right arm-pit and seize his sleeve with both hands. Placing your right foot outside his right foot, block his right leg, then lean heavily forward, pulling both hands down. At the same time, make a turning movement towards the left with your whole body and allow yourself to fall on your right side. Warning: in training, do not fall too heavily on your opponent, or you may injure him. If he is easy to throw, you can remain standing.

**Obi-Otoshi***(Belt Drop)*

This throw is easy to make when you have succeeded in breaking an opponent's balance towards his right front. Take a half-pace to the rear with your right foot and, on the same foot, make a turn of 30 degrees to the left. Then take hold of his belt in front of his navel with your right hand (the back of your hand downwards). By allowing yourself to drop to your left knee very much to the rear, pulling down with your left hand in a wide arc, and lifting your opponent with your right hand, you will throw him to the ground in a somersault.



OBI-OTOSHI



**Hiki-Otoshi***(Drawing Drop)*

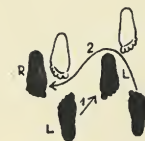
This is used when you have succeeded in breaking your opponent's balance towards his right front. Jump off the ground with both feet and, simultaneously turning your body about 180 degrees to the left, allow yourself to fall on your left knee close to your opponent's left foot. With your right leg outstretched, block the right leg of your opponent, who will already be leaning forward quite appreciably. Pull him down with both hands and he will be thrown to the ground in a somersault.



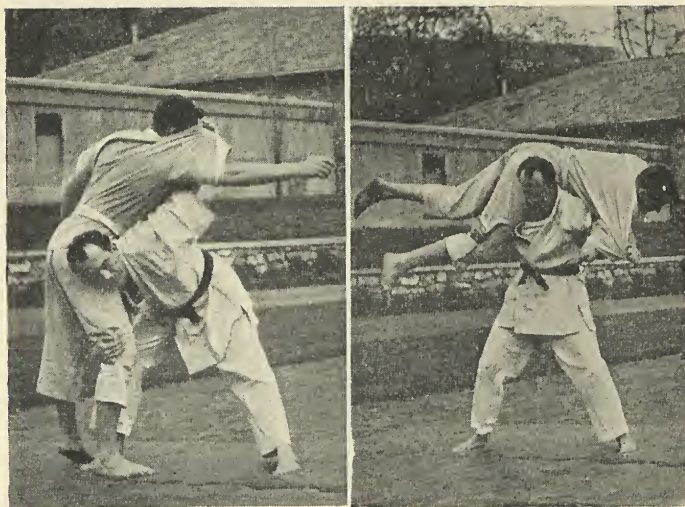
HIKI-OTOSHI

**Yama-Arashi***(Mountain Storm)*

This throw can only be successfully employed if you have managed to break your opponent's balance towards his right front by means of a pull with the left hand. Take a step forward right with your left foot and, on the same foot, make a half-turn left. At the same time, seize your opponent's right sleeve with your right hand and block his right leg with your right leg. Then, turning your trunk to the left and pulling down with both hands, you will throw your opponent.





**Kata-Guruma***(Shoulder Wheel)*

This can be used on an opponent heavier than yourself when you have disturbed his balance by a pull towards his right front with your left hand. Face your opponent squarely on both feet (see illustration) and encircle his upper right thigh with your right arm. Press the nape of your neck against his right hip and stretch your left arm straight out. By straightening yourself, it will be easy for you to lift your opponent and to throw him over to the other side and to the ground.

**Seoi-Otoshi***(Shoulder Drop)*

This is rather complicated and may be dangerous for the person thrown, as he must turn very quickly if he is to avoid falling on his head. Seize your opponent's belt with the left hand (back of the hand upwards) and take hold of his right sleeve at the elbow with your right hand. Take half a pace forward right with the left foot and make a half-turn left on the same foot. Then place your right foot between your opponent's legs and sink to your right knee. If you then pull down vertically with both hands (right arm outstretched), your opponent will be thrown to the ground in a somersault.



SEOI-OTOSHI

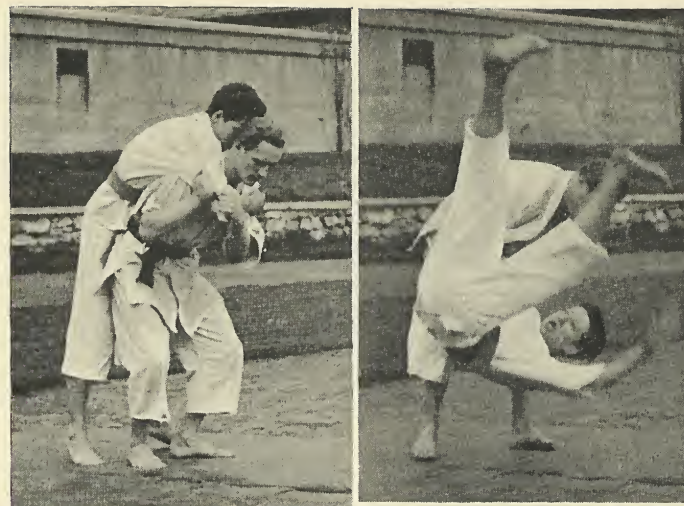


**Kata-Seoi***(Single Shoulder Throw)*

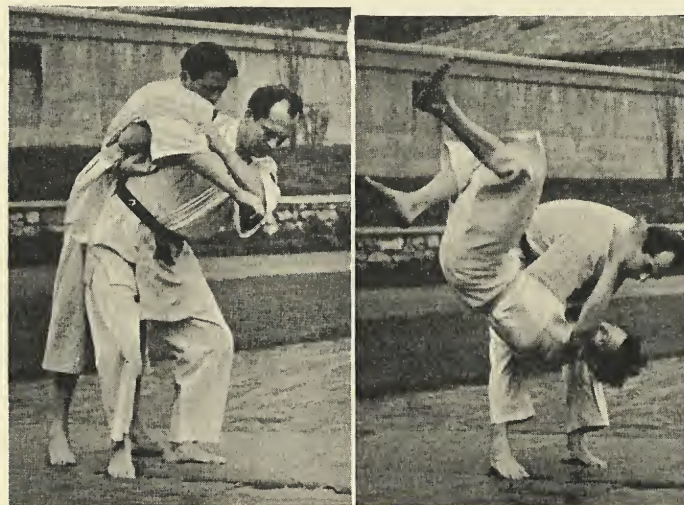
This throw may be employed with most advantage against a taller opponent if you have broken his balance towards his right front by pulling with your left hand. Take a step forward right with your left foot and make a half-turn left, so that your right foot comes on the inside of and against your opponent's right foot. Push your right shoulder into your opponent's armpit from below and seize his tunic by the upper part of the sleeve with your right hand. Leaning heavily forward, allow your right shoulder to slip, pull down with both hands at the same time, and your opponent will be thrown.

**Seoi-Nage***(Shoulder Throw)*

Like the Kata-Seoi, the Seoi-Nage is best employed against a taller opponent whose balance you have broken towards his right front as the result of a pull with your left hand. In the same manner as for Kata-Seoi, place yourself ready for the throw so that both your feet are inside and alongside both your opponent's: the only difference is that you seize the right lapel of his collar. Lean forward, pull downwards with both hands, and slip your right shoulder outwards, thus throwing your opponent.



KATA-SEOI



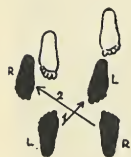
SEOI-NAGE





**Soto-Maki-Komi**  
(Outer Winding Throw)

For this throw you must break your opponent's balance towards his right front by means of a pull with your left hand. Take one step right with your left foot and make a 180-degree turn to the left. Throw your right arm over your opponent's head and seize his right sleeve at the top. Block his right leg with your right leg. Pull down with both hands, lean forward and turn your trunk to the left, thus throwing your opponent.



**Hane-Maki-Komi**  
(Spring Winding Throw)

This is another complicated throw which is used when your opponent has lost his balance towards his right front as the result of a pull with your left hand. Seize his sleeve with your right hand, take a step forward right with your left foot and make a 180-degree turn left on the same foot. Place the inside of your right lower thigh against the upper part of opponent's right thigh. If you pull him down with both hands, raise your right leg and move your trunk to the left, your opponent will be thrown.



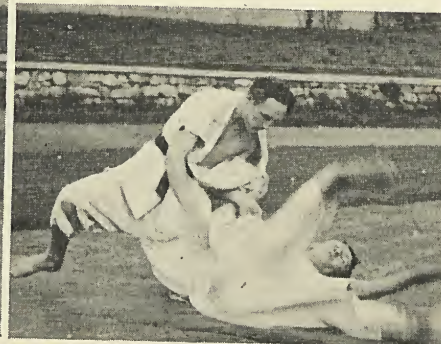


**Tai-Otoshi***(Body Drop)*

To make this throw, you must first of all break your opponent's balance towards his right front by means of a pull with your left hand. Place your left foot in front of your opponent's left foot and turn left about 150 degrees. Block his right leg with your right leg. Turn your trunk to the left and make a reaping movement with your arms, thus throwing your opponent in a somersault.

**Uki-Otoshi***(Floating Drop)*

This is one of the most common hand-throws and is one of the 15 basic throws. Break your opponent's balance by an upward pull with the left hand, so that he must place all his weight on his right foot. Take half a pace to the rear with your right foot. Make one quarter-turn to the left with your whole body on the ball of your right foot and fall to your left knee at the same time. Pull upwards strongly with your right hand and downwards with your left and your opponent will be thrown in a somersault.



UKI-OTOSHI

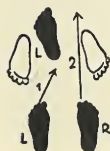




**Sumi-Gaeshi**  
(Corner Throw)

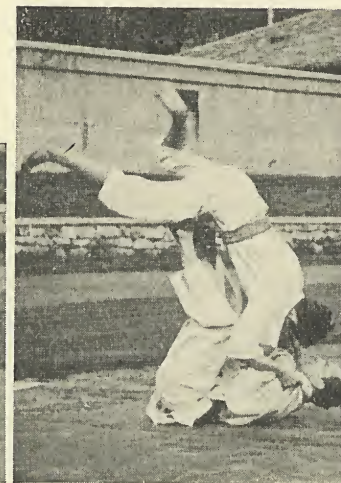
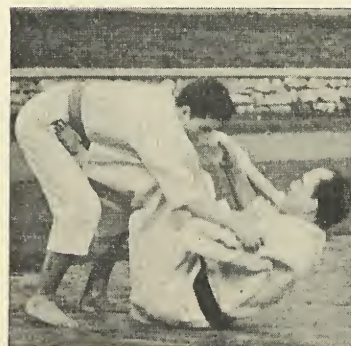


This is easily carried out if you have successfully unbalanced your opponent towards his right front and placed him in the position of defence (Jigo-Tai). Place your left foot well forward between his feet and allow yourself to fall on to your back. At the same time, place the inside of your right tibia against his upper left thigh. If you pull him with both hands and lift your right leg, he will be thrown over you on to his back.

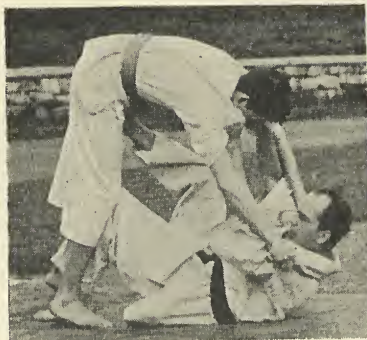


**Tawara-Gaeshi**  
(Rice Bale Throw)

This throw is particularly useful if you face your opponent standing and leaning well forward. With knees bent, jump and place both your feet in the folds of his groin and let yourself fall on to your back close to his feet. Pull your opponent over you with both hands, then shoot out your legs and he will be thrown some distance from you on to his back.



**TAWARA-GAESHI**



**Tomoe-Nage**  
(Stomach Throw)

This is specially recommended when you can break your opponent's balance forward by a pull with both hands. Take a step forward right with the left foot and sit in front of your opponent's feet, at the same time placing your right foot on his stomach. Now pull him over you with both hands and make an upward thrust with your foot. Your opponent will be thrown over you on to his back.



### Kuginuki

(Pincers Throw)

This throw can succeed only if you have managed to free yourself from your opponent and to place yourself at his left. From this position jump on to him so that your right leg is pressed against his groin from the front and your left leg is pressed against the back of his knees from the rear. Then withdraw your whole body towards the right with your legs rigid, so that he will be thrown on to his back.



**KUGINUKI**





**Yoko-Wakare**  
(Side Separation)



This can only be successfully carried out after you have broken your opponent's balance towards his right front. Take hold of the right point of his collar with your right hand. At the same time jump with both feet and land in a position sideways in front of him, so that the spread of your legs blocks his right leg, which is bearing his full weight. Pull him down with short tugs of both arms, so that he is thrown to the ground in a somersault.



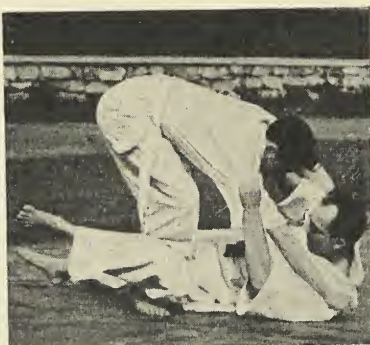
### Hiki-Komi-Gaeshi

(Drawing or Pulling-in Throws)

This is considered to be one of the most dangerous throws and it therefore needs to be used with the greatest care during training. It should be attempted only when your opponent has brought his full weight to bear on his right foot. Grip his right arm in such a manner that his fore-arm can be squeezed in your left armpit and seize his right sleeve with both hands from underneath. Take half a step to the right with the left foot and make an eighth of a turn to the left on the same foot. At the same time place your right tibia in the fold of his right groin so that your right knee blocks his hip. Then allow yourself to fall to the left on to your back and raise your right leg, thus throwing your opponent to the ground in a somersault.







**Uki-Waza**  
(Floating Throw)

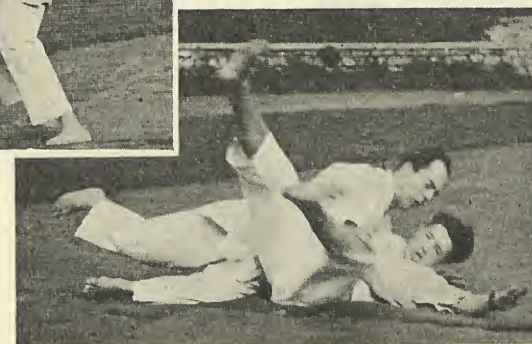
This is often classed as a fighting throw, as it should be used when your opponent's arms, bent in the typical fighting attitude, have encircled you, clasp him against you from the front. In such a case, you should place your right hand on his left shoulder-blade and lean well forward so as to make him resist. Allow yourself to fall on to your left side in short sharp jerks and use your left leg bent to block his right leg, which is brought forward. He will then be thrown in a somersault.



## Yoko-Ushiro

(Side Rear Throw)

A counter-throw especially useful when your opponent commences a hip-throw. Take hold of him round his body with both hands and take half a pace backwards with your left foot. At the same time lift your opponent from the ground by leaning well back. In this position, make a quarter-turn to the left with your whole body and let yourself fall to the ground. Be very careful when practising this throw, as your opponent may be thrown on his back with extreme violence.



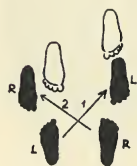
YOKO-USHIRO





**Yoko-Maki-Komi**  
(Side Winding Throw)

This throw is closely related to the Soto-Maki-Komi and is accordingly used when you have succeeded in breaking an opponent's balance towards his right front with a pull of your left hand. Take one step forward and to the right with your left foot and turn yourself so that your right leg blocks your opponent's right leg. At the same time throw your right arm over his head and seize his sleeve. Then pull downwards with both hands, lean forward, make a trunk movement to the left and allow yourself to fall to the ground on your right side. Care should be exercised when practising this throw; if you allow yourself to fall too heavily on your opponent, you risk hurting him.



**Yoko-Gake**  
(Side Body Drop)

This is a complicated throw and is used after you have broken your opponent's balance towards his right front by means of a pull with the left hand. Take half a step to the rear with the right foot and then make an eighth of a turn to the left. Place the sole of your left foot against the top of your opponent's right foot, thus blocking his right leg. Then allow yourself to fall on the left side of your back, pull him with your left hand to the ground and pull him over you with your right hand. Your opponent will be thrown.



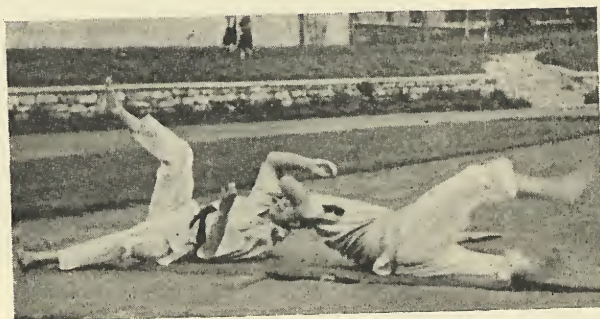


## THROWS



### Yoko-Guruma (Side Wheel)

This throw is executed when your opponent is in the defensive position (Jigo-Tai) and you are able to break his balance by a left-hand pull towards his right front. Place your left foot against his right foot and allow yourself to fall on the left side of your back. With a push of your right tibia, which you have placed inside the upper part of your opponent's left thigh, and by pulling him over you with both hands, you will be able to throw him in a large arc.



## KATAME-WAZA

(*"Groundwork," i.e. working from the ground*)

### OSAE-WAZA (Immobilization Holds)



#### Kata-Gatame (Shoulder Lock)

Encircle the nape of your opponent's neck with your right arm and clasp your hands together very strongly. Press heavily with your head from outside, so as to force his right upper-arm against his neck.



#### Kami-Shiho-Gatame (Upper Locking of Four Quarters)

Slip both your arms from above under your opponent's body and seize his sash with both hands at kidney height from below. Press your head strongly against his solar plexus. Your knees should remain well apart, to provide you with the widest possible base.



#### Tate-Shiho-Gatame (Longitudinal Locking of Four Quarters)

Sitting astride your opponent, encircle the nape of his neck with your right arm and seize his jacket at his right shoulder with your right hand. Press your left hand on the ground. (Alternatively, you may use your left hand to seize his right shoulder by his clothing.)





**Kuzure-Kami-Shiho-Gatame**  
(Broken Locking of Upper Four Quarters)

From above, kneeling on your right knee and with your left leg stretched out, take hold of your opponent's sash at his left side with your left hand. Encircle his right upper-arm with your right arm and anchor your right hand to your right knee.



**Kesa-Gatame**  
(Scarf Hold)

Place your right arm around your opponent's neck and take hold of his clothing by the right shoulder with your right hand. Also seize his clothing by the right shoulder with the left hand and enclose his right arm under your left arm. Keep your left leg stretched out.



**Kuzure-Kesa-Gatame**  
(Broken Scarf Hold)

Push your left arm behind the nape of your opponent's neck and take hold of the left shoulder of his jacket with your left hand. Encircle his right upper-arm with your right arm and seize his clothing by the left shoulder with your right hand.



**Ushi-Kesa-Gatame**  
(Rear Scarf Hold or Lock)

Take hold of your opponent's sash at kidney level with both hands. Squeeze his right arm under your right armpit and press your left ear against his solar plexus. Do not completely stretch out your left leg, and bend your right leg well back.



**Ura-Gatame**  
(Rear Lock)

Press your shoulders against the back of your opponent's knees so that his knees rest on your shoulders, then clasp your hands together behind his collar.



**Yoko-Shiho-Gatame**  
(Lateral Locking of Four Quarters)

From the side, kneel close to your opponent. Encircle the upper part of his left thigh with your right arm and his left upper-arm with your left arm—then grip his sash with both hands. Keep your head low so that your opponent is unable to reach your face with his left arm.

## KANSETSU-WAZA (Dislocation Locks)



### Hara-Gatame (Stomach Lock)

Your opponent is stretched out on his stomach and has imprudently spread his left arm slightly to the side. Raise his left wrist with both hands and press down his upper-arm with your armpit. Sufficient pressure will break his arm.



### Kamiuki-Gatame (Standing Elbow-lock)

Encircle your opponent's left forearm with your right arm and grip your left wrist with your right hand. Place your left hand on his upper-arm. If you lean back, raise your right forearm, and push downwards with both hands, your opponent's elbow could be broken.



### Ude-Hishigi-Juji-Gatame (Cross Armlock)

Kneeling against an opponent who is stretched out on his back, seize his right wrist with both hands and place the point of your right foot under his body. Then balance your left leg over his head and allow yourself to fall backwards. If you now press his right wrist against your chest and raise your lower stomach, your opponent's arm could be broken.



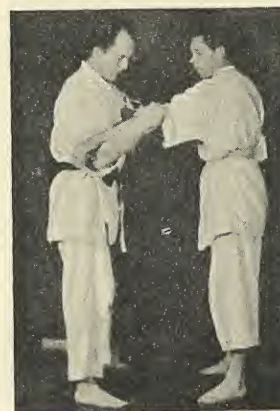
### Ude-Garami-Hankawaza (Form of Entangled Armlock)

Kneeling at the left side of an opponent who is flat on his stomach, press his upper-arm against the ground with your right hand. If you then push his forearm forward with your left hand, you could break his arm.



### Yoko-Hiza-Gatame (Side Knee-lock)

If you find yourself close to an opponent who is stretched out on the ground, seize his right wrist with your right hand and press your knee against his stomach. You could break his right arm if, with your right hand, you push his right wrist downwards over the upper part of your right thigh.



### Hiji-Maki-Komi (Elbow Winding Lock)

Place your right arm around your opponent's left forearm from the outside so that your right hand is on his elbow. Place your left hand on your right hand. You could now break your opponent's arm by applying pressure to his elbow joint in a direction opposite to the normal bending one.





### **Kami-Ude-Hishigi-Juji-Gatame** (Upper Arm Cross-lock)

Astride your opponent, seize his right wrist with both hands. Now fall backwards to his right and at the same time place your left leg over his throat. By pressing his forearm against your crotch and raising your lower abdomen you could break his arm.



### **Gyaku-Juji** (Reverse Cross-lock)

Your opponent is kneeling between your legs; seize his left wrist with both hands and press it against your chest. Swing your right leg over his arm, so that your foot comes down on the right side of his neck. By pushing his head outwards with your foot and his elbow inwards with your knee, you could break his arm.



### **Gyaku-Kesa-Garami** (Reverse Scarf-lock)

Encircle your opponent's neck with your left arm. Place your left knee close alongside him. Press your left heel on his right wrist from above, so that by raising your left upper thigh, you could break his arm.



### **Kuzure-Kamishiho-Garami** (Broken Upper Four Quarters)

Your opponent is on his back. Encircle his right arm with your right arm. Then slip the point of your right foot under his body. Fall back and throw your left leg over his head. By leaning back and raising your right forearm, you could break his arm.



### **Kuzure-Hiji-Maki-Komi** (Broken Elbow Winding Lock)

Your opponent, kneeling between your legs, attempts to strangle you with his outstretched left arm. Press on his elbow with both hands in the direction opposed to its normal fold and thus threaten to break his arm. Raise your head rather high so as to prevent him from withdrawing his hand.



### **Ude-Hishigi** (Arm Crush)

You are kneeling alongside your opponent, who is stretched out on his back and is seeking to fend you off with his outstretched left arm. Press your right shoulder against his left wrist and press his elbow against you with both hands in a direction opposite to the normal fold. His arm could then be broken by the application of sufficient pressure.



### **Kami-Hiza-Gatame** (Upper Knee-lock)

You are astride your opponent, who is lying stretched out on his back. Raise your left knee, seize his right wrist with your left hand and threaten to break his arm (in the direction opposed to the normal fold) over your left upper thigh.



### Ude-Garami

*(Arm Entanglement)*

You are lying across your opponent, who is on his back. Seize his left wrist with your left hand (the back of your hand facing upwards). From below, push your right arm under your opponent's left arm at the elbow and take hold of your own left wrist with your right hand. By raising your right forearm, you could dislocate your opponent's left shoulder.



### Ashi-Gatame

*(Leglock)*

Grasp your opponent's left wrist with both hands and swing yourself into the straddle position over his upper-arm. If you then allow all your weight to bear on his arm and raise his wrist with both hands, you could break his arm.



### Kesa-Garami

*(Scarf Entanglement)*

Encircle your opponent's neck with your right arm. Fully draw up your right knee and place your left foot on his right wrist. If you now raise your right upper-thigh and lower your left foot, your opponent's arm could be broken.



## SHIME-WAZA

*(Strangleholds and Chokelocks)*

### Hadaka-Jime

*(Naked Chokelock)*

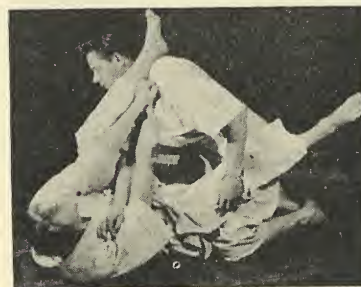
Approaching your adversary from the rear, encircle his neck with your right arm. Take hold of your own left upper-arm with your right hand and place your left hand on the back of your opponent's head. By drawing your right arm towards you and pushing your opponent's head forward with your left hand, you could strangle him.



### Kensui-Jime

*(Hanging Chokelock)*

Seize the right lapel of your opponent's collar with your left hand, he being on his knees between your legs. Grip his left lapel with your right hand and swing your left leg over his head. If you now pull with your right hand, press with your left and push outwards with your foot against your opponent's head, you could strangle him.







**Hiza-Jime**  
(*Knee Chokelock*)

Approaching from the side, encircle your opponent's neck with your legs. By locking your feet and stretching out your legs, you could strangle him.



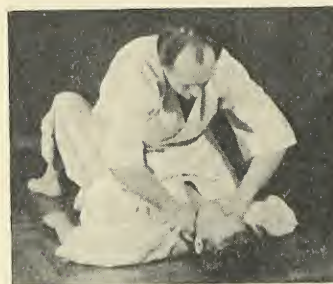
**Kata-Juji-Jime**  
(*Shoulder Cross Chokelock*)

You are astride your opponent, who is lying on his back. Grip deeply into his collar with your hands crossed (backs of your hands uppermost). If you now lower your elbows, you could strangle your opponent.



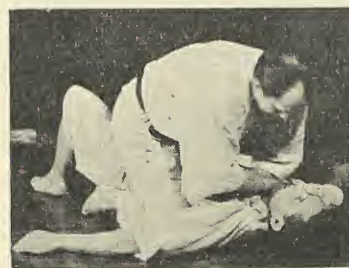
**Ushiro-Jime**  
(*Rear Chokelock*)

Approaching your opponent from the rear, throw your right arm round his neck and lock your hands. If you then draw your right arm towards yourself, you could strangle your opponent.



**Eri-Jime**  
(*Lapel or Collar Chokelock*)

With both hands (arms bent) seize the right and left sides of your opponent's collar, level with the thyroid gland. Straighten out your arms and roll your fists towards his larynx and he could be throttled.



**Gyaku-Juji-Jime**  
(*Reverse Cross Chokelock*)

You are astride your opponent, who is lying on his back. Take a deep grip on his collar with crossed hands, so that your thumbs are uppermost and on the outside. If you then lower your elbows, you could strangle your opponent.



**Kata-Jime**  
(*Half Cross Chokelock*)

Your opponent, kneeling between your legs, tries to strangle you with his right hand. To counter this, lock your feet above his head. If you then stretch out your legs (neck scissors-hold) you could strangle your opponent.





### Okuri-Eri-Jime

*(Sliding Collar Choke)*

Approaching from the rear, seize the left side of your opponent's collar with your right hand. Seize a slightly lower part of the right side of his collar with your left hand. If you then pull towards the right with your right hand and to the left and downwards with your left hand, you could strangle your opponent.



### Kata-Ha-Jime

*(Single Wing Choke)*

Approaching from the rear, seize the left side of your opponent's collar with your right hand. Pass your left arm under his left arm and place your left hand at the back of his head. If you now pull towards yourself with your right hand and push his head forward with your left hand, you could strangle your opponent.



### Tsukkomi-Jime

*(Thrusting Choke)*

Kneeling at the side of your opponent, who is on his back, seize the left side of his collar with your right hand and pull it across his throat. Take hold of the right side of his collar with your left hand. If you now push downwards with your right hand and pull with your left, you could strangle your opponent.

## KUBI-GATAME

*(Necklocks)*



### Gyaku-Hishigi

*(Reverse Crush Choke)*

Your opponent is kneeling between your legs. From above, encircle his neck with your right arm so that your forearm rests in front of his larynx. If you raise your right forearm and squeeze him with a scissors-hold on the kidneys, he will have to surrender.



### Kubi-Hishigi

*(Neck Crush Choke)*

You are sitting astride your opponent, who is stretched out on his back. If you pull his head towards you with both hands, you can compel him to surrender.



### Kesa-Gatame-Kubi-Hishigi

*(Scarf-lock Neck Crush)*

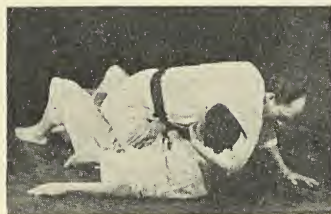
You find yourself at the side and against your opponent, who is stretched out on his back. If you press his head against you with both hands, he will have to surrender.





**Tate-Hishigi**  
(*Longitudinal Crush Lock*)

Throw your right arm around your opponent's head so that your right forearm rests against the left side of his chin and his right temple is against your ribs. If you then cross-lock your hands, raise your right forearm and lean back, your opponent will be compelled to surrender.



**Osae-Hishigi**  
(*Hold-down Crush Lock*)

Throw your right arm round your opponent's neck, as shown in the illustration. Then press your right forearm heavily against the left side of his neck and at the same time raise yourself slightly. Your opponent will be compelled to surrender.



**Tomoe-Hishigi**  
(*Circular Backward Leg Crush*)

You find yourself between the legs of your opponent, who is stretched out on his back. Seize the legs of his trousers with both hands and push his legs over and backwards to the ground. If you then press downwards on him with your whole body, your opponent will be compelled to surrender.

## ASHI-GATAME (*Leglocks*)



**Tate-Shiho-Hiza-Hishigi**  
(*Longitudinal Four Quarters Knee Crush*)

You find yourself seated astride your opponent, who is on his back with both his knees raised. Hook your legs round the calves of his legs from the outside, lay yourself out flat over him and then stretch out your whole body. The unbearable pain will force him to surrender.



**Kani-Garami**  
(*Crab Entanglement*)

Seize your opponent's right foot with your right hand. Pass your right leg, from the inside, past his calf and place your foot to the right of his body. If you then straighten your right leg and at the same time press down his foot with your right hand, you could break his leg.



**Ashi-Dori-Garami**  
(*Leg Take Entanglement*)

Approaching from the rear, place your right forearm in the hollow at the back of your opponent's knee. If you then push his foot forward with your right shoulder, you could break his leg.





**Kata-Ashi-Hishigi**  
(*Single Leg Crush*)

Encircle your opponent's right lower-leg with your right arm so that the point of his foot comes just behind your armpit, and grip your left wrist with your right hand. Place your left hand on his tibia. If you then lean back and raise your right forearm, you could break your opponent's ankle.



**Ryo-Ashi-Hishigi**  
(*Both Legs Crush*)

You are seated astride and facing the heels of your opponent, who is lying on his stomach. Encircle one of his fore-legs with each arm so that the points of his feet come just behind your armpits. If you then lean back, you could break both his legs.



**Hiza-Hishigi**  
(*Knee Crush*)

Your opponent is on his stomach and you have succeeded in pushing your left leg from the outside behind his left leg at the back of his knee. Pressing down on his left foot with both hands could break his leg.

**JUDO-DO**

(*By Professor Julius Fleck, International 5th Class Dan*)

AFTER seventeen years of practical work and attendance at innumerable contests, I realized that Judo revealed definite omissions and shortcomings, and I resolved to improve it. My Japanese masters, Sasaki, Kisusaburo, Ishiguro, agree with many white colleagues in thinking that the parent-school of Judo, Kodokwan, has created and tested everything imaginable on the subject. If this view were absolutely correct it would have been impossible to develop the classical Judo. When watching contests of very advanced and practised Judoka, I noticed that the old methods had been improved or renovated, though Judo remained basically conservative.

Judo and its system form a spiritual Japanese inheritance and it is not surprising to find that the art has kept on its own lines. I continually asked myself, however, why the Japanese did not use as throws some hooking and pulling movements not included in orthodox methods used in the normal breaking of balance and required for the treatment of the body as a logical entity.

I realize and acknowledge the lead taken by the Japanese (it is impossible for us to regain it) and have compared our knowledge, as displayed in the form and the appearance of our Judo, with theirs. This comparison led me to the disquieting conclusion that Judo was never and still is not, even at its best, more than a good copy. Whereas we can learn Judo, the Japanese seem to feel it.

After due consideration, I resolved to try to repair the omissions and to bring new ideas into Judo which would adapt it to our use, whilst taking care to preserve its essentials.

To achieve this end I had to create new starting-points or positions and to consider carefully the reactions which would be provoked by my innovations. I followed up my ideas without respite, subjecting them all to physical tests, until I had devised a balanced scheme which, from ten actions, had developed forty-two.



The overall aspect of Judo was, however, unaltered. Indeed its appearance was visibly improved by this new style, to which I gave the name of "JUDO-DO", or "THE WIDENED ROAD". Judo-Do is not a substitute: it is the authentic continuation of classical Japanese Judo in the European sense and, in its present form, includes seventy throws and three supplementary developments named Kata.

While the original inspiration and design were mine, I must acknowledge the parts played in their development by Josef Kohlbauer, of Salzburg, and, a little later, by Siegfried Lubke and Peter Neufeld. Judo adepts should be grateful to these workers.

Judo-Do was not born in Vienna, as has been erroneously stated, but in Salzburg (Austria). It was there that I finally found time to transform my ideas into reality; the future will tell what their success will be.

### THE HIERARCHY OF JUDO-DO (Grades)

In order to make a clear distinction between Judo-Do and classic Judo with its various coloured sashes and belts, the grades of Judo-Do are divided into five master grades:

- (1) Black background, gold design.
- (2) " " silver design.
- (3) " " white design.
- (4) " " orange design.
- (5) " " red design.

### The Tests

- (1) The first grade can be awarded only to those who are familiar with and adept in simple Kano-Judo and Judo-Do in all its different branches.
- (2) The Judo-School and 40 Judo-Do throws.
- (3) The Judo-School and 30 Judo-Do throws.
- (4) The Judo-School and 20 Judo-Do throws.
- (5) The Judo-School and 10 Judo-Do throws.

The test for obtaining the grade of Master may only be held once a year. Promotion can only be given by one grade at a time. The candidate for admission must apply in writing to the Tests

Commission. The tests include the technique of jumps and falls, breathing technique, anatomical knowledge, history of Judo, its philosophy, certificates of aptitude and achievements and a written work on the differences between European sporting discipline and that of Judo in general. Every candidate must submit to a medical examination. The Test Commission's decisions on promotions must be unanimous. If a candidate fails, he may ask for a new examination three months later. The successful candidate receives a diploma appropriate to his new grading. Candidates are required to present themselves in impeccable outfits (Judogi).

Judo-Do grades are absolutely independent of Kyu and Dan grades. The first grade should be awarded only in rare cases and only Judokas of the highest character and possessing very outstanding qualities should be considered for this distinction. The award of these special grades is a personal ranking only and in no way entitles a candidate to any official function. The title of "Master of Judo-Do" is a purely sporting distinction, merely intended to stimulate and develop Judo-Do.

The grades are international and are not reserved for Austria alone. The badge shows, on a black background, the silhouette of the Hohensalzburg fortress, the rays of the sun and the name Judo-Do. The various grades will be recognized and shown by the appropriate Roman numeral. All promotions will be registered with the Judo-Do Zentral-Akademie, Salzburg.

### I.J.D.A.

#### GERMANY

Karl Kiengl, 1st Int. Dan, Ludwig Prass, 1st Int. Dan, Peter Neufeld, 1st Int. Dan.

#### SWITZERLAND

Robert Tobler, 2nd Int. Dan, Walter Graf, 1st Int. Dan, Lucien Masson, 3rd Kyu.

#### HUNGARY

Istvan Homan, 1st Kyu, Gyuszi Nagyszebeni, 1st Int. Dan.

#### ITALY

Alfredo Galloni, 3rd Int. Dan.

#### AUSTRIA

Josef Ebetshuber, 3rd Int. Dan, Leopold Wusch, 1st Int. Dan, Hubert Klinger-Klingerstorff, 2nd Int. Dan.



## ROUMANIA

Jon Dmnitrescu, 2nd Kyu.

## CENTRAL ACADEMY

Josef Kohlbauer, 2nd Int. Dan, Siegfried Lubke, 1st Int. Dan,  
Julius Fleck, 5th Int. Dan.

## JUDO-DO

(By Josef Kohlbauer, 2nd International Dan)

Judo may technically be divided into two parts—firstly, true Judo, consisting of the breaking of balance in conjunction with the technique of throws; secondly, subsidiary work, consisting of technique in groundwork, strangleholds, chokelocks and dislocation locks, with styles which are well defined. (This subgroup has also been introduced into "catch-as-catch-can" wrestling, which explains much widespread confusion amongst the uninitiated public.)

Judo-Do, taking this into account, has devoted itself exclusively to the expansion of true Judo. It enriches Judo by the addition of many throws not included in earlier foot, hand and shoulder throws, but makes use of basically different positions as a starting-point.

For this reason, it was necessary to perfect the technique of falling and to develop its methods. Some improvements to the Kano system of falls, though apparently trivial, develop throws much more audacious than those already known, and result in a notable increase of vitality. Each throw is not only outlined without possibility of error, but culminates in a final position which makes the combat-stages plainly intelligible, even to the uninitiated.

A condition essential to increased vitality is good breathing. The deep and moderate breathing of the Pranayama Indian allows a greater use of the body and enables the breath to escape more naturally. Hasty expulsion of the breath is rough and therefore unnatural.

As important as the technique of tidy or neat falls is a stylish method of rising, which also conserves contestants' strength. Judo-Do often carries on the momentum of a fall by a circular movement of the body, which thus assists the subsequent rise. As this method and the perfected method of falls can be exactly

explained only with the aid of illustrations, they can merely be outlined in this article.

The reader has by now probably appreciated that Judo-Do achieves a combined effect of unity and æsthetics (style) which is not attained by the school of Judo.

Until now, entirely efficient counter-throws have rarely been attempted for hip-throws of the first series, very few counter-throws being really practicable. The reason is that they generally consist of an avoiding or dodging movement, which is almost impossible following a lightning attack. The movement called "hip-rocket" in Judo-Do is the true parry to a hip-throw, a parry which makes use of the impetus of the throw. The attacked party, lying slightly across his opponent's hip, lets himself be thrown and at the same time makes his opponent fall either on his side or back without himself doing so. This exemplifies the simple manner in which Judo-Do aids a contestant to utilize an opponent's impetus while displaying the most effective style and complete mastery of his body.

There are synoptic elements in Judo-Do which are often difficult and cannot be adapted to the usual styles. It is impossible to find any resemblance in earlier techniques to the six Kata known by Dans of the 1st to 5th grades (Nage-, Katame, Gonosen-, Kime-, Ju-, and Itsutsu-No-Kata). The way of Judo-Do, revolutionary and completely new, demands more patience than is needed for the ordinary Judo school.

Different throwing positions require not only a good memory but also the possession of audacity and keen intuitive faculties. Judo-Do, therefore, demonstrates the additional possibilities contained in Judo, while it also opens a door giving access to a vaster field.

Some Judo-Do situations may appear, to the uninitiated, to be the infancy of the art, but these in reality represent the highest expression of balance or equilibrium; for example, the throws brought about as a result of the balancing of one's feet, starting from a kneeling, standing or recumbent position. Many movements outlined as speedy or fast feints mislead the opponent as to the true designs planned against him.

A special field in Judo-Do is revealed in backward throws, Tomoe-Nage and other Ma-Sutemi-Waza from the rear, as also the breaking of balance from the rear, and the counter-throws for Tai-Otoshi, Harai-Goshi, and throws produced by the rotation of the body of the person carrying them out.



The position for throws making use of impetus, or its extension or increase, is another special study. Many throws start from the kneeling position; an especially effective one, called "The Blessed Earth", can be skilfully employed against a push by an opponent in cases where a Tomoe-Nage might well fail.

Another novel feature is found in the so-called "Throws of Threes", which are throws leading to the immobilization of the adversary. A group of throws starting from the recumbent position is divided by movements designed to create an immediate defensive position and displaying an especially attractive style.

Though Judo-Do throws can certainly be attractive to the eye (for which reason they are given pictorial names) it is essential to ensure that each phase of every throw completes a predetermined step. With this requirement constantly in view, contestants must carefully study and practise the throws and falls, as well as the previously described method of rising from falls quickly and lightly.

Judo-Do is especially designed to give animation to combat, thereby rendering it more attractive to the public. It also makes an appeal to the artistic feelings. It increases courage and self-confidence and develops the imagination. The best effects are obtained not by over-straining the strength of the body but by increasing its agility.

Finally, Judo-Do was and remains the child of Judo and is inconceivable without its parent. That is why this name was chosen by Professor Fleck, who devised it with the aim of developing the possibilities of Judo. Neither clinging dogmatically to old methods nor injudicially abandoning them, he preserved the original and essential idea, viz. to provide teaching which will make new men, healthier, hardier and readier to sacrifice time to such worth-while ends.

#### THE TECHNIQUE OF JUDO-DO

*(By Siegfried Lubke, 1st International Dan)*

WHEREAS in Judo reflex movements are in a real sense repressed in their primitive use, Judo-Do aims at the development of those reflexes or reactions to their full natural limits by methodical training.

In Judo, different types of resistance are opposed to each movement made by the attacker, and the attacker is countered by bringing into play the strength of the attacked, by hampering the execution of a throw, or by immobilizing the attack. These types of resistance must be recognized as natural reflexes, though they are in most cases exaggerated through nervous tension. They must be consciously developed to their limits with the ultimate aim of transforming them into automatically supple and harmonious movements.

In combat, these methods must be brought speedily into use. If the attacked gives way and even draws his opponent forward the impetus of the attacker will be increased. Continuing to follow his impetus, thus increased, the attacker will lose his balance and may be easily thrown. Even if this is not accomplished, the same movement which increases the attacker's impetus is of value as a form of passive resistance, though insignificant from an active point of view.

Judo teaches that every movement must involve the minimum expenditure of strength and must aim at "breaking the balance" of the opponent. Breaking balance can be deliberate or accidental. Deliberate breaking of balance is attained by planned action in attack or defence. Accidental breaking of balance is merely a matter of chance.

The essential condition for smooth and harmonious combat is to minimize active resistance both by and against the contestants. Both should immediately give in to each pushing or pulling movement. In this matter, it is of course necessary to adapt oneself to circumstances, for one follows principles rather than preconceived plans. In effect, this supple or smooth "surrender" or "giving in" will always depend upon the intuition of the individual: for this reason these movements should be practised until the body has become completely supple and elastic in its ability to adapt itself to every movement.

The first rule for an attacker is to try to ensure that the attacked party is unable to hamper or prevent any of his movements, so that the corresponding impetus, which is necessary in a counter-throw, can be developed. This idea should be carried out without unnecessary effort, with the least possible expenditure of strength, and with the maximum use of the attacker's impetus. By this means the attacker will be compelled to lose his balance as a result of the attacked party turning this impetus to his own advantage. When the attacker, in essaying his throw, is obliged to place his



balance in the direction of the fall and loses his balance in an increased impetus, then only should the attacked carry on with his counter, which from this point can be easily effected. His hands should be used in such a way that both always work in the same circular or turning movement, whether pushing or pulling. He should always draw his bent arms towards his chest, so as to prevent his attacker straightening his body. When an attacker's hands are stretched out, he clearly lacks strength for his counter and even the possibility of a counter becomes uncertain.

This style of "increasing impetus" can be carried out in two ways:

- (1) by dodging or avoidance (practised in Judo), and
- (2) by the attacked completely adapting himself to the attacker's throwing position.

I repeat the essential point that it is the body as a whole, not its separate parts, that must be used in a counter-throw. The successful practice of this throw demands that complete control of the body which can only be acquired by good schooling in falls and moves leading up to them, and especially its appropriate physical training.

In a later article, one of the most important chapters, that of breathing, will be dealt with.

Let us now take practical example, a hip-throw (Uki-Goshi), and let us draw comparisons—Judo on one side and Judo-Do on the other. Whereas in Judo the counter-throw consists mainly of an avoiding move, in Judo-Do it is necessary to respond to the movement with the whole body and to take advantage of the augmented impetus, in the manner already described. In an actual example, "The Torn Belt", the attacker makes a hip-throw. You allow him to become totally involved and do nothing to hamper his movement. On the contrary, you follow it through completely and increase the impetus by jumping right into the centre of the movement. Then you encircle your attacker's neck with your right arm in the course of your jump and at the same time turn 180 degrees whilst you are in the air. The attacker, engaged in his throwing attempt, is bent well forward. With your arms and with a twist and the weight of your body, he is brought completely off balance and falls heavily to the ground. Actually your arm has seized the attacker's neck and an immobilization hold has been initiated (Kesa-Gatame). However, this last stage is only to be expected as the result of an unsuccessful throw.

In nearly every counter-throw, it is most important that the distance between the contestants' bodies should not be increased but, on the contrary, be kept to the minimum, so that the movement may be completed with the least possible expenditure of strength. This basic principle should be borne in mind for the majority of counter-throws.

Further important advice is: Never work to the point of complete exhaustion. Introduce rests, which should be employed in practising breathing exercises. To overtrain is to tire your heart. Training should be carried out slowly and progressively.



## FOOT-THROWS

### The Felled Tree

Facing your opponent (both standing), seize his right forearm with your left hand and raise it. At the same time step left alongside your opponent's foot with your left foot and in that position make a sharp movement to the left, so that you place yourself facing his back. At this stage pull him towards you, take hold of his sash at the waist and lift him, lowering your hip with a turning movement to the left, so that you are able to hold him in the air by your forearms. Seize his sash at the hips with both hands. Make certain of your balance, so that you can strike his left leg with the sole of your left foot. If this blow is accompanied by a tilting of your trunk to the left, your opponent will be compelled to tilt over. At that moment, release his sash with your left hand and allow him to fall to the ground.

## FOOT-THROWS



THE FELLED TREE



### The Skittle

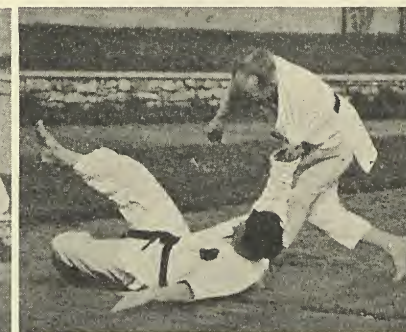
With your left hand take hold of your opponent's right upper-arm and with your right hand the left side of his chest and cause him to lose his balance forward. Having done this, place your left foot close to your opponent's right foot (outside) and allow yourself to fall to the ground. At the same time push your right foot against the inside of his left thigh. As in Tomoe-Nage (*stomach-throw*) your opponent can be thrown over backwards with a push of your leg.

### The Closed Road

Cause your opponent to pivot round, having taken hold of his left shoulder and his right upper-arm in such a way that his right shoulder comes forward. At the same time, push your left foot forward and push back your opponent's trunk so as to bend him back from the hips. Then raise your right leg horizontally and place it against opponent's kidneys, creating a barrier. As your opponent will already be stumbling rearwards, you have only to remove your uplifted leg suddenly and push him over backwards with your arm.



THE SKITTLE

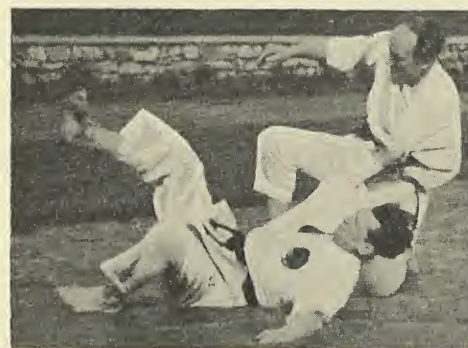
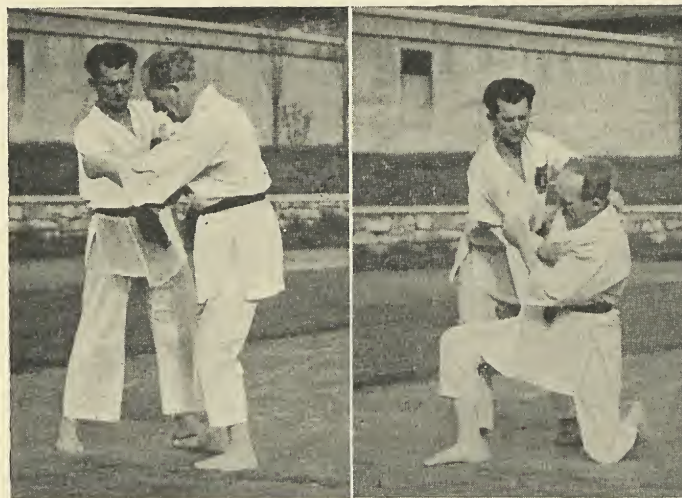


THE CLOSED ROAD



**The Balancing Fish**

Seize your opponent by the left shoulder and the upper right arm, draw him to you, then relinquish your right-hand grip on his left shoulder and seize his belt at the outside left. At the same time make a quarter-turn jump to the left, kneel on your left knee and raise your right leg at a right angle to it. In doing this, your trunk and your arms should follow the movement, whilst your raised right leg should strike your opponent's shin-bone. This will cause the upper part of his thigh to move to the right, to the left and again to the right (in a horizontal position) and the lower leg to hang vertically from the knee-cap. Your opponent's body will pass over your knee with some impetus and, so as not to be dragged with him, you must release your hold of his sash, while pulling strongly with your left hand.

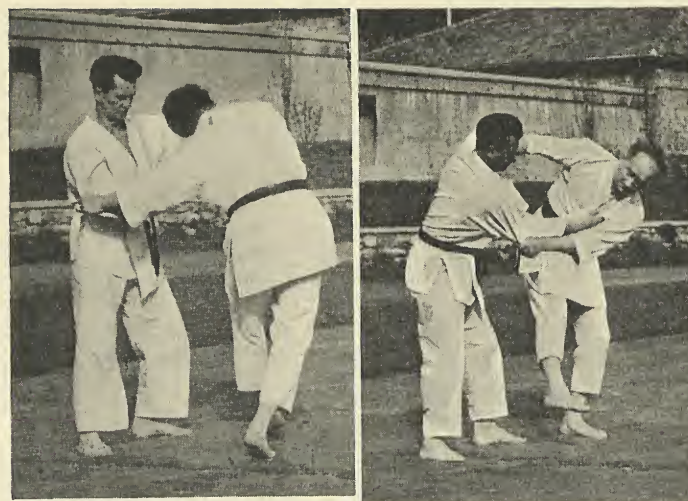


THE BALANCING FISH



**Kobau Throw**

Take hold of both of your opponent's sleeves by the middle, your left hand at the front, your right at the back, then pull him towards you so that he loses his balance forward. At the same time, bring your left foot so far forward right and outwards as to allow a reaping movement to be made to the rear against your opponent's left lower-leg with your right lower-leg, after making a complete turn on the left foot. Turn your trunk and arms to the front and throw your opponent to the ground.



KOBAY THROW



## BACK-THROWS

### Odd Ways

Seize your opponent, in any manner, by the arms or chest. With your right hand raise his right forearm and pull it towards his right front, so that he is turned slightly to the left. Step forward with the right foot and place it behind your opponent's right foot, turning simultaneously to the right and pressing your chest against his back. Take hold of his left shoulder with your left hand whilst you pass your right hand under his upper thigh from outside, palm upwards, and close your hand. As you introduce your right leg between your opponent's feet, seat yourself on the ground and draw him backwards with the left hand to make him topple backwards over yourself, making a sweeping movement upwards and backwards. Your opponent will be compelled to roll over on to his shoulders.

### Broken Bodies

Your hold is as in Odd Ways, but you lift your opponent's right arm up high. You first take a step to the left, then another to the right, leaning slightly, to bring yourself beyond the right side of his body. You then encircle your opponent's neck and place your right foot behind him so that your buttocks are up against his; you lean your trunk forward left, quite close to the ground, pushing strongly with your right arm, so that he topples over backwards. He may fall agilely to his knees, so as to bring you to his side with the resultant impetus, and to hold you to the ground with an immobilization hold in the recumbent position.

## BACK-THROWS

### Backward Head Throw

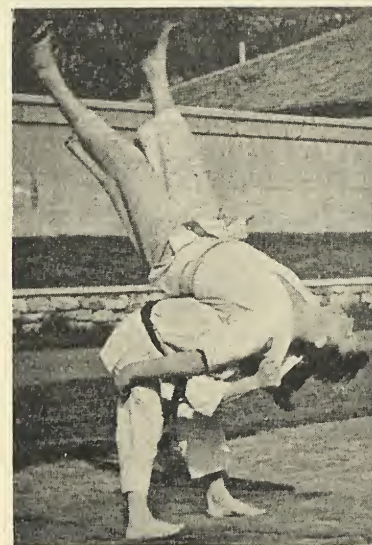
Pull your opponent's right arm forward suddenly and step forward with your right foot, on which at the same time you make a three-quarter turn towards your right front (passing to his right), so that your left foot comes some way behind his back. Take hold of the back of his collar and sit back on the ground, so that he is arched back. Bend your right leg and place it just above his buttocks. With a pull of your hands and a thrust upwards of this leg, your opponent will be somersaulted backwards and thrown. As soon as this is done, release your hold on his collar.

### Sutemi-Ushiro

Take hold of your opponent's forearms, take two steps to the right, and allow yourself to fall forward on to your back. As you have not let go of your opponent's arms, you will carry the latter with you with plenty of impetus. Turn on your buttocks as a pivot and, with both legs stretched straight out, reap your opponent's ankles. As a result, he will roll over backwards on his shoulders.

**Breaking the Dam**

Raise your opponent's right hand sufficiently high with your left hand to enable you, with a long step forward of your left leg, to come some distance behind his back, while your right leg comes behind his left. Take hold of both his shoulders immediately, with both your hands passed backwards over your shoulders. Your opponent will then be lying with his back against yours. Then pull him forward over your head so that, with your buttocks coming under his centre of gravity (his buttocks) and you leaning well forward, your opponent will somersault backwards.



BREAKING THE DAM



## HAND-THROWS

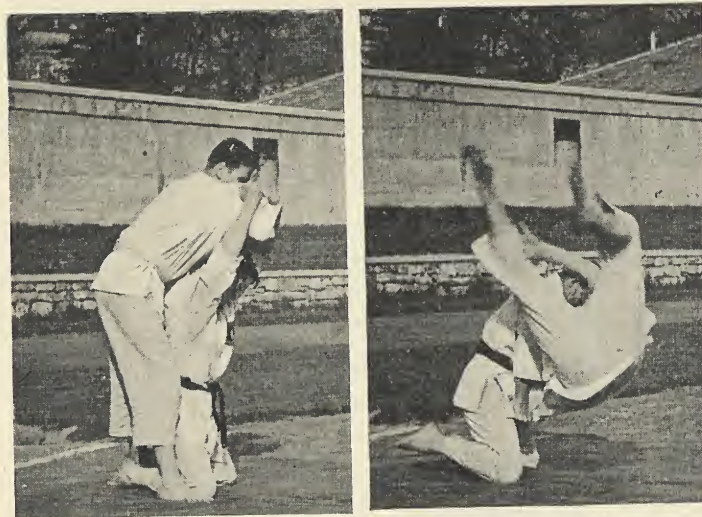
### The Leaf in the Storm

Take hold of your opponent's right arm from the left, and his left lapel from the right, and topple him forward, simultaneously falling on to your left knee and stretching out your right leg. (In this manner you lower yourself to the left, so that your right foot remains in the starting or original position.) At the same time, bend your trunk very low to the left and turn your arms in a windmill motion. Your opponent will be thrown high into the air in an arc in front of you. Let go as soon as the pull has taken effect and complete the windmill movement with your arms, bringing them back to their starting position.

### The Storm

Take hold of your opponent's right upper-arm from the left and at the same time draw him to you and pivot slightly to the left. Then briskly raise his right arm as you grip his forearm and release it when you have brought him to a vertical position. In this position, strike under your opponent's upper-arm with your right hand upward and forward, lean your trunk forward and pull your opponent to the ground with your right hand. He will fall rather heavily to the ground, as if from the result of a hip-throw.

## HAND-THROWS



### Overhead Hand-Throw

Take hold of your opponent's right forearm and violently lift that arm up and forward. Pivot on your left foot until you are facing in the same direction as your opponent. At the same time kneel, while still retaining your right-hand grip on his right forearm. As a result of this sudden kneeling, you will pull him over your back and head. (The throw will be made more lightly and smoothly if you bend down and tuck your head in so that it rests on the ground.)

## GROUND-THROWS

*(From the Ground)*

### The Sea Wave

Take hold of your opponent's right arm and left shoulder, rock him backwards, then return him to his starting position. Following this, your opponent will make an effort to regain his balance and bend his trunk forward; you take advantage of this tendency on his part by allowing yourself to fall on your back, giving way to him and drawing him with you. Thus you will throw him to the ground.

### The Flower-Bud

Your opponent has pushed you strongly from the front. You give way to this push, take a grip, with only the finger-tips, of the lapel of your opponent's jacket and allow yourself to fall to the ground, dragging him with you and throwing him over your body.

### The Landslide

Seize your opponent's right arm and left lapel and pull him strongly to you, whilst you sit on the ground and seize his sash (on the outside left) with your right hand. At the same time, bend your left leg so that your foot is brought to the ground inside his right foot, your knee being on the outside of this foot. The middle of your left shin will thus find itself facing the lower part of his right shin. Lift him by his sash with your right hand. This co-ordinated movement of push and pull will cause him to be thrown in an arc high over you.

## GROUND-THROWS

### Straight-line Fall

Take hold of your opponent under both arms, keeping your feet together. Then raise both his arms so that your palms are upwards, and bring the weight of your body to bear to the rear, raising your feet so that only your heels touch the ground. In this position allow yourself to fall on to your back, your body rigid and in a straight line. With your arms stretched out in the direction of the fall, make and repeat an up-and-down movement. At the right moment, let go of your opponent's arms. Your opponent will fall outstretched, so that both your bodies are stretched out on the ground in a straight line. Both pairs of arms should be spread out at right angles, to give a picture of two crosses on the ground.

### Earthquake

Seize your opponent's lapel and pull him to you, let yourself fall to the ground as in all ground-throws, and pull him downwards. At the same time, make a piston movement with both legs, moving first against the lower-thigh (leg), then the knee, the upper-leg and the inside of the thighs. These movements should be convulsive. Your opponent will be thrown over you.

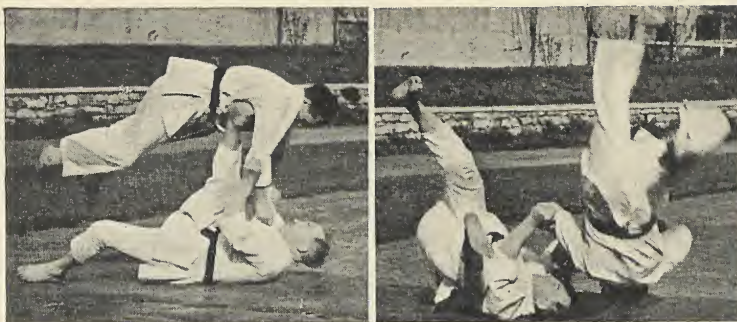
### X-Throw

Take hold of your opponent as in the Earthquake. He will lose his balance forward. Jump with crossed legs at hip-height or even a little higher, and your opponent will be drawn by the power of your impetus and weight and is thrown over you.

### The Pitchfork

Seize your opponent by both arms and pull his right arm strongly to you with your left hand. At the same time, pivot a little to the left and jump sufficiently high to bring your left leg to hip-height. Turn your body to the left whilst in the air, so that your right leg is brought up against the left side of your opponent's body. Follow by pulling with the arms, which will throw him to the ground.





### Shoulder-Lift Throw

Take hold of both your opponent's arms, but pull more strongly on his right arm, so that he leans toward you with his right side forward. Sit on the ground and from this position push your foot into his right shoulder. In this manner you can lift him and throw him over you by straightening your leg.

## COMBINATION-THROWS

### The Road Roller

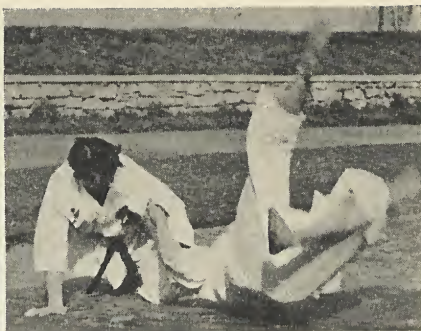
Grip your opponent's right arm and left shoulder lapel and pull him to you. At the same time fall backwards, turning to your side and crossways in relation to him. Pull him to the ground and turn your full length more to the left, so as to complete a full turn. To end up, return on to your left leg, kneeling against your opponent, who will thus remain in combat position.

### The Springing Panther

Throw your opponent over you by means of a Sutemi-Waza, so that, whilst you are dropping to the ground on to your back, your opponent will remain crouched with hands and feet on the ground for an instant. Take advantage of this instant to somersault over him, then turn back towards him so quickly that you land facing him, a little to one side. Your opponent should carry out a similar jump over you, so that both of you end up in a kneeling or standing combat position.

### The Spinning Disc

Take your opponent by the arms and with your right leg move towards your left front, so that your right foot comes outside his right foot. Quickly bring your left leg and foot parallel to and level with his right, and immediately make a half-turn, drawing your left leg to the rear and allowing yourself to fall on your back, whilst dragging your opponent to the ground. You can then kneel on your left knee and turn as on a disc, which will bring you to a kneeling combat position against your opponent.



**The Blessed Earth**

Draw your opponent towards you, putting the strongest pull on his right arm (you grip this arm as far under as possible). Quickly turn left and kneel on your left knee, stretching your right leg to the right and your right arm in the direction of your head, which should be leaning towards the ground. As a result, your opponent will be thrown across your outstretched right leg and over your back, which will act as a barrier.

### **The Arcades**

Both contestants simultaneously take three steps to the side, whilst, with their feet parallel, each takes hold of his opponent's jacket. On the third step, which is taken a little more rapidly, increase your opponent's impetus by suddenly stopping and pulling his left arm to the ground with your right arm. Your left hand helps strongly, pulling first upwards, then down. Your opponent will fall to the ground in a quarter-turn.

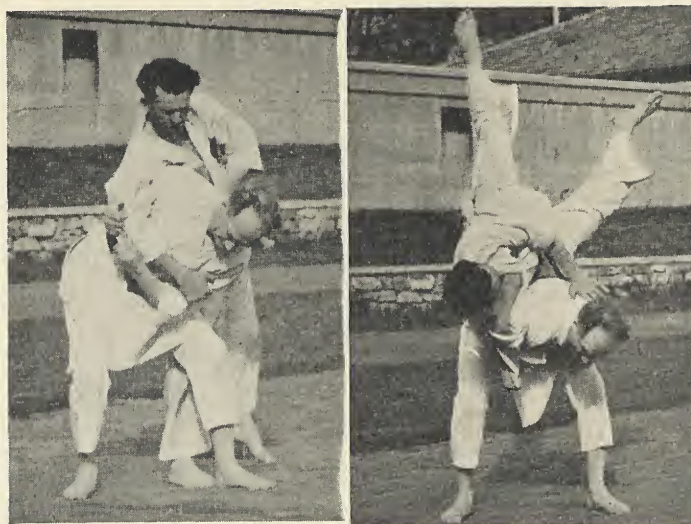
### **The Rolling Ball**

The contestants seize one another and roll together to the side, one on his left shoulder, the other on his right shoulder. They then kneel facing one another and start the same movement over again until they return to their starting position and finally roll as at first but in the opposite direction. The bout ends when one contestant secures an immobilization hold on the ground.

### **The Mathematical Six**

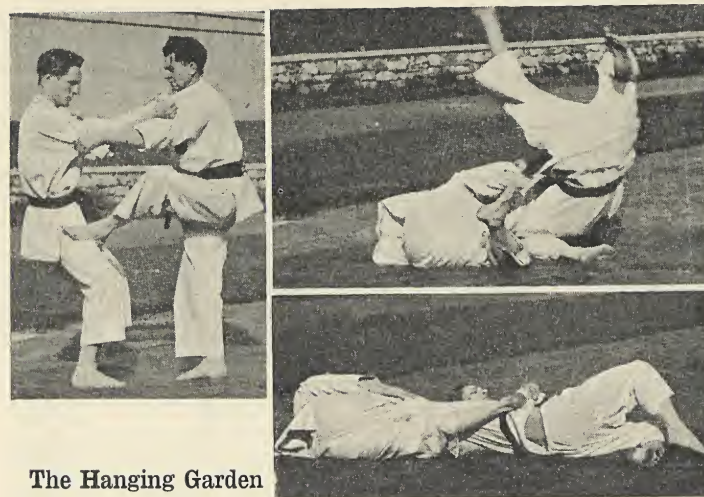
Take your opponent by the forearm and with your left foot step forward across right so as to come outside his left foot. Then turn on the same foot, making a semicircle with your right leg, to arrive behind your opponent, facing in the same direction. Place your right foot against his left foot and again, but with the left leg, make a semicircle, thus throwing yourself forward on to your back to the ground. If you carry out this movement with great speed, the weight of your body will be increased by the sum of weight multiplied by speed multiplied by the distance covered (an interesting calculation), and your opponent will fly to the ground as if hurled from a catapult. Continue to pivot on your buttocks on the ground and then stay in a kneeling combat position. Your opponent, while being thrown, is literally wrenched around the axis of his body; by suddenly arresting the power of his impetus, he can finish standing facing you in combat position.





### The Climbing Plant

Take your opponent by the forearms and turn to the left, moving slightly forward with your left foot. Quickly release his left arm and grip his right forearm with your right hand thus freed. Place your body close to your opponent's and press his right arm tightly at the level of your own stomach. Turn still further to the left and allow yourself to fall on your back. As a result, your opponent will fall flat in an arc to the ground and at the same time fall into an immobilization hold.



### The Hanging Garden

Your opponent attempts, with his hips and his knees bent at right angles, to prevent you unbalancing him. Take advantage of his position to jump with your left foot on to his upper-thigh, which will be almost horizontal. At the same time, bend your right leg back to yourself as much as possible. Your opponent must be seized by the forearms and you must immediately throw yourself to the rear during the jump up. Carefully watch that your foot, resting on your opponent's upper-thigh, acts as the axis of rotation, as with a door hinge. With this upward impetus, turn yourself well to the left rear and pass your right foot in front of your opponent's face; bearing your body, he will turn his face to the rear, so that you reach the ground after a complete turn, facing in the original direction, that is to say, you fall on both knees. During all this, hold your opponent with your left hand by his forearm, but release your hold with your right hand as soon as you have jumped, otherwise you will hurt your opponent. Your impetus and pull will draw your opponent along until he falls violently to the ground at your back. You should not release your left-hand grip, even after the throw is completed.





### The Axe Blow

Seize your opponent by the arms and draw him to you, pressing him down so that you can pass your left leg horizontally over the nape of his neck. To do this, release his right arm from your left hand and bring the hold towards the top of the left arm, almost at shoulder level. In this position, pull forward strongly with both hands and balance your own body, still with your left leg on the nape of your opponent's neck. A roll to the left will bring about your opponent's fall to the ground.

### The Turbine

Pull your opponent strongly to you and simultaneously lean far forward and downwards, while releasing his arms, so that his trunk rests on your bent back. Sit down quickly to the rear, throw both legs forward and make a shovelling movement upwards with your hands close to your opponent's knees. Your bodies will thus make wheeling movements and your opponent will be compelled to pass over your back.

### The Scoop

Seize your opponent by the arms and draw him to you. At the same time, make a half-turn to the left and kneel towards the right, and also take hold of the back of his sash where it meets the spine. This pulling and rotative effect, increased by a pull with the left hand and a very deep leaning forward of the trunk, will cause your opponent to fall to the ground in front of you, turning diagonally.

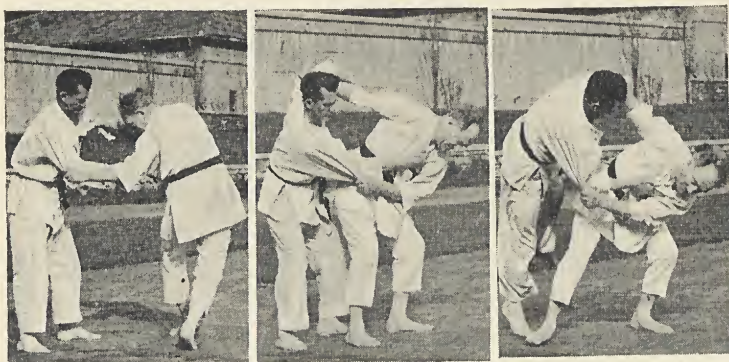
### The Spinning Top

Seize your opponent by both arms and pull his right arm strongly forward so that he leans on his side. Push him a little to the left so as to make his trunk lean over slightly to the rear. Then place your left foot sufficiently to the left to enable you to place your right foot between your opponent's legs. If you now sit on the ground towards your left and pull your opponent with you, you will throw him over you to the ground.

### The Wind Rose

Seize your opponent by the arms and take a step to your left front to the outside of his right foot with your right foot. Immediately place your left foot alongside. Then allow yourself to fall full-length to the rear right and pull your opponent with you, so that he in his turn falls stretched out to the ground. You both then turn from your lying positions to the left, until your out-stretched legs and bodies form a straight line in opposite directions. Remain immobile.





### The Change Step

Seize your opponent by both arms and draw him to you. Step forward right with your left leg in front of his right foot and at the same time lift his left arm (which you should have seized at elbow level) from the rear. Then make a half-turn to the left on your left foot and place your right foot in front of your opponent's right foot. This movement in reality consists of two jumps: first a jump to the right, then, after a sharp turn, a jump to the left, as a result of which your opponent will be thrown from the back to the ground in front of you. (Take care to pull his right arm strongly with your left hand and lean forward as far as possible from the hips.)



### The Sash Throw

Seize your opponent as usual, break his balance forward and to the side. Quickly catch him by the sash at the hips (right and left). At the same time, spring away to the left, going down on both knees, thus causing your opponent to fall.

**New P. Throw**

Your opponent starts a hip-throw, which you skilfully prevent by immediately springing forward and seizing his left shoulder and the top of his right arm. Place your right foot some distance away to the right, so as to allow your left foot to press against your opponent's right ankle. Throw him to the ground with a corkscrew movement of the whole body.

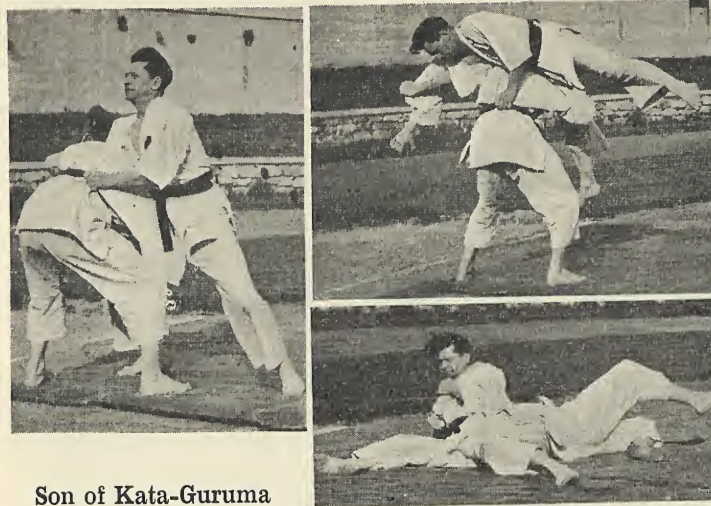
**Pedro**

Your opponent changes his centre of balance forward. Seize his right arm with your left hand and pull him firmly forward, thus accentuating his forward movement. At the same time make a complete turn on your own axis, release your opponent's left arm and pull his right arm to you with your left hand. This will drag your opponent to the ground and, by throwing yourself on to your back, you can nail your opponent to the ground with an immobilization hold.

**Yoga-Gautama**

Seize your opponent's right arm with your left hand and his left shoulder with your right hand and press back the left side of his body while pulling the right arm forward. Take a step forward with your left foot and simultaneously seize your opponent's sash in your right hand level with the left hip. Kneel behind your opponent on your left leg and make a barrier with your right leg bent at right angles; throw him over this by a pull with the left hand and a lift with the right hand. Your thrown opponent should immediately raise himself to a sitting position and cross his legs, while you place yourself in a standing position behind him and fold your arms.

## COUNTER-THROWS

**Son of Kata-Guruma**

Your opponent initiates a Kata-Guruma, i.e. he lifts you on to his shoulders. He hangs on to your left arm with his right hand and then seizes your shoulder over his right hand with his left hand. Utilizing his impetus immediately he starts his move, you should give in to his pull and in your turn pull him diagonally over you.

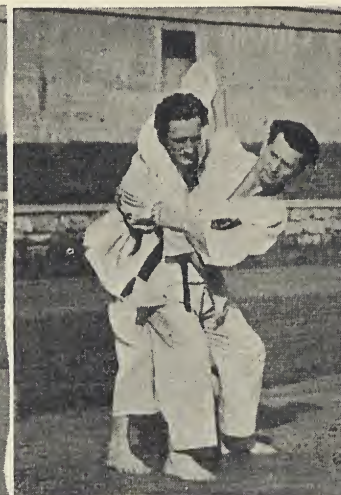




### The Idol

Step forward to the right with your left foot in front of your right foot and turn on your own axis so that you stand in front of your opponent. Instead of placing your right arm around his hip (as for the hip-throw), seize your opponent with both hands by the right forearm, your hands being as close as possible to one another. Do not stand immediately in front of him but a little outside to his right. Then lean from the hips to the left and throw your opponent by pulling him over your back. Your op-

ponent hangs on to your right shoulder and drags you with his own impetus, with the result that you are then thrown.



### The Twins

Your opponent intends to carry out a hip-throw. If you turn on your own axis as soon as the movement is initiated, you will be able to apply the same throw against him.

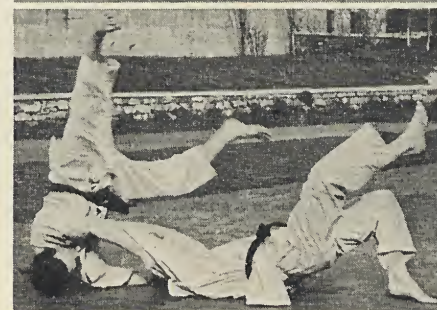
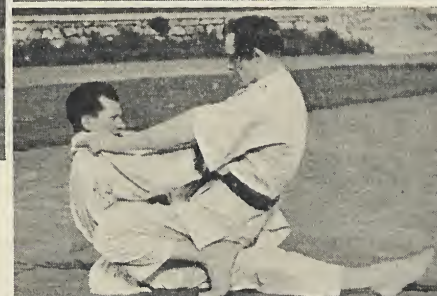
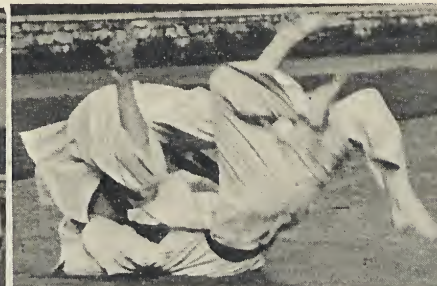


**Backward Throw, Kneeling**

This throw is carried out as in the Yoga-Gautama, but the attacked contestant should hang on to his opponent's arms and drag him over his own upright body. This will bring the opponents into a kneeling combat position facing one another.

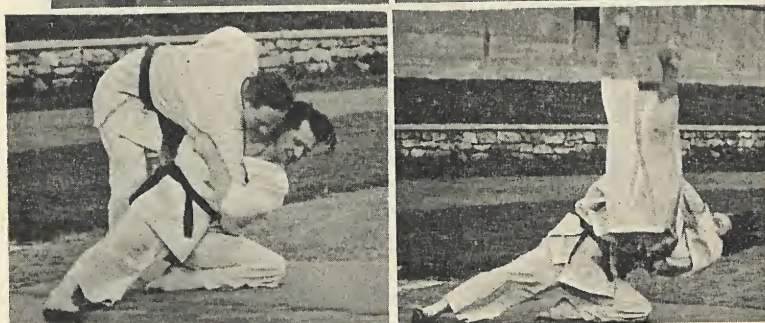
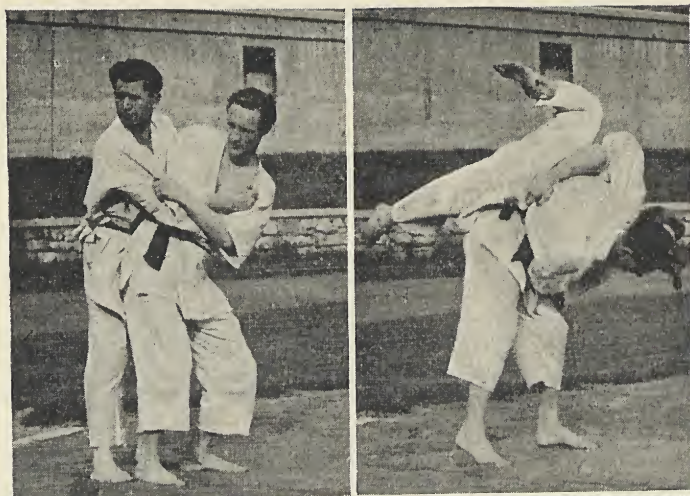
**The Grandson**

Your opponent carries out a Kata-Guruma at shoulder level. As you reach his shoulders, you raise your legs stretched out in the air and lean, following your impetus, over his back to seize his sash. Lower your legs at once and pull him to the ground over you with this pendulum movement. Assist as far as possible with your free right hand and balance your legs well low and forward.

**The Rolling Carriage**

Your opponent seizes you by the collar and throws himself backwards to the ground, spreading his legs outward. While you fall head first over him, he hangs on to your collar and falls with you in a backward somersault. He then sits astride you. You counter by seizing his collar, placing your right leg on the back of his upper-thigh and, following his impetus, thus throw him backwards over you.





### The Hip-Rocket

Your opponent carries out a hip-throw, which you assist by lying diagonally across his hip, facing left, and allowing yourself to be thrown. Fold back your left leg as far as possible, so as to fall on your foreleg and, by hanging on to his jacket, cause your opponent to fall by his own impetus.

## IMMOBILIZATION BY DOUBLE THROW

### The Torn Strip

Your opponent carries out a hip-throw, during which you grip his right arm with your left hand. If you hang on to his right upper-arm, immediately encircle his neck, and take a complete leftward turn on your own axis, you will succeed in throwing him. Then immobilize him on the ground.

### Tokyo-Do

Your opponent seizes your right forearm over the sleeve and your left forearm under the sleeve and steps forward to the right with his left foot in front of his own right foot. He then springs briskly as far as possible to the left on the axis of his own body and throws you by kneeling on his left knee and holding his right leg stretched out forward. Counter by hanging on to his collar during the throw, which will cause him to twirl round on his axis by the impetus of his attack, so that he himself will fall. Finish with an immobilization hold on him.



## GROUND-THROWS (SIDEWAYS)

### The Trident

Seize your opponent by the arms and raise your right leg stretched out towards his right hip, placing your left foot to the inside of his right foot. At the same time, draw him to you (your left hand seizing the front of his sleeve and your right seizing the back of his sleeve) and allow yourself to fall backwards to the ground. Make a threequarter-turn on your left foot and throw your opponent to the ground by means of an energetic pull. Remain on your knees, your right hand stretched forward, your trunk leaning forward, while retaining your left-hand grip on your opponent's left sleeve.

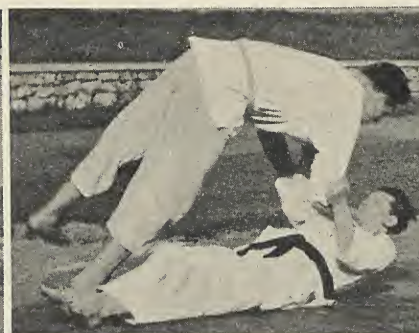
### The Tongs

The two contestants are in combat position, their right legs stretched out. Seize your opponent by the sleeves and place your left foot inside his right foot. Slip your right foot between your left foot and his right foot, placing it outside your opponent's foot. This will bring your opponent into a tong (holding) position in which, by throwing yourself on to your back, you can at the same time throw your opponent.

### The Hock

Pull your opponent forward and make him lose balance. (Pull the right side of his body by the upper-arm rather more strongly while pushing his left shoulder backwards.) Place your right foot alongside the exterior of your opponent's right foot. Raise your left leg and stretch it out behind your opponent's back so as to be able to place your foot in the hollow behind his knee. Let yourself fall to the ground, bringing your opponent down also.

## GROUND-THROWS (SIDEWAYS)



### Foot-Stop

Seize your opponent by the arms, allow yourself to fall on your back stretching out your right leg, and place the lower part of your thigh in front of the lower part of his thigh. This "closure" will cause your opponent to fall to the ground.



## IMMOBILIZATION FOLLOWING TRIPLE THROWS

### The Water-Jet

Break your opponent's balance and seize his right sleeve with your left hand while your right hand releases his left arm to seize his sash. At the same time, sink on to your left knee, bending your right leg (knee-throw) and make a quarter-turn to the left with your body. Your opponent will thus be thrown over your knee. He will counter by hanging on to your jacket and throwing you over himself by your own impetus, and will then throw himself once again over you. Complete the series of three throws by an immobilization hold.

### The Falling Moon

Break your opponent's balance and seize him by the collar, then spring with your legs stretched out horizontally across and in front of him at chest height and drag him to the ground with you. (The sequence of movements follows the sequence of the knee-throw in the Water-Jet and can be developed from the Water-Jet throw.)

## SUPPLEMENT TO JUDO-DO (Adopted by the Austrian Judoka, January 1951)

### Hip-Kick

(Foot-Throw)

Having seized your opponent by the arms, break his balance to the side and rear with a Tsurikomi or Lift-pull, very much as in the Closed Road throw. Place your left foot at a short distance from your opponent, so as to be able to press your right leg against his right hip. Pull strongly with your left hand and use the pressure of your foot and leg to compel your opponent to fold up and be thrown to the ground.

### Horse-Kick

(Foot-Throw)

Take up the position for a hip-throw, but hold your opponent's arm until the execution of the throw. Reap with your left leg, i.e. strike a backward blow with your outstretched leg against the inside of your opponent's leg. He will fall to the ground in front of you.

### Doubling

(Foot-Throw)

Seize your opponent's forearms and unbalance him with an energetic forward pull. Simultaneously, pivot quickly on your left foot and kneel in reverse (i.e. facing the same way as your opponent) while seizing the back of his sash with your right hand and placing your right leg, bent well back and upwards, against the wall of his stomach. Lean well forward towards the ground in the same direction as your opponent is facing, and rapidly strike with your right foot backwards and up. Pull on his sash at the same time with your left hand, accompanying this movement by a lifting and pulling movement with the right hand, i.e. the so-called Tsurikomi. Your opponent will then fall forward.

**Shoulder Hook***(Back-Throw)*

Get behind your opponent as in the "Broken Bodies" throw, and seize his right forearm with your left hand. In this case, however, your right hand does not encircle his neck, but is slipped under his right arm and shoulder-blade and seizes the shoulder from the back. Thus placed, lean over well to the ground and throw your opponent, who should fall on his lower thighs.

**Nape-Pull***(Back-Throw)*

The execution of this movement resembles that of the "Shoulder-Hook", except that your right hand seizes the left part of your opponent's collar and hooks the collar. As the move develops, your left hand should seize his upper-arm. As in the "Breaking of the Dam" throw, both parties should be standing back to back.

**Armpit Blow***(Ground-Throw)*

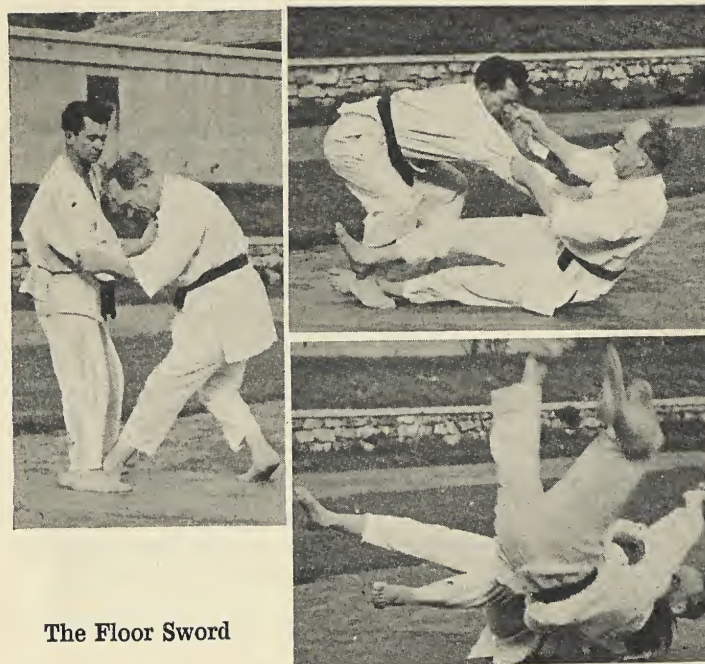
Seize your opponent by the upper-arm or by the collar and rapidly pull him forward. At the same time, jump with both feet in the air and strike both his armpits.

**Arms Roll***(Ground-Throw)*

Standing with your feet not directly in front of your opponent but a little to the right, seize his left forearm with your right hand and the left side of his collar with your left hand. Then allow yourself to fall to the ground on to your back, dragging your opponent with you and making a complete somersault. You will thus return to the kneeling position and at the same time succeed in immobilizing him.

**The Abyss***(Combination-Throw)*

Face your opponent and step forward a very short distance with your left foot so that you are slightly to the rear of his right leg. Then lower yourself and seize his legs above the knees. Suddenly straighten up and simultaneously pull his legs upwards with both hands. Your opponent will leave the ground and fall rearwards on to his back.

**The Floor Sword***(Ground-Throw Sideways)*

The execution of this resembles that of the "Foot Stop", but it is not enough to block your opponent's right leg with your outstretched right leg. In this case you must reap energetically, turning your tensed body quickly to the right at the same time so as to augment your leg movement.



## INTERNATIONAL RULES OF JUDO-DO COMBAT

### 1. Commencement of a Contest

A contest must begin with a mutual salute by the opponents in a standing position. They are drawn up face to face and holding one another by the jackets.

After a successful throw the attacker is not obliged to wait until his opponent has risen to his feet, but may gain a second point by applying an immobilization hold or hold-down on his opponent on the ground.

### 2. Duration of the Contest

A Judo-Do contest is of three rounds of three minutes each for championships. After each round an interval of one minute is allowed, during which a contestant may talk with his second, or be attended to (given first-aid).

A contest is terminated before time when one or other of the contestants has a 5-point lead over the other.

### 3. Deciding the Contest

The decision is given according to the following findings:

- (a) According to the points awarded to the contestants.
- (b) In the event of no score or equal score, by assessing the style and skill of the contestants.
- (c) In case of a draw and equal style and skill, the verdict goes to the lighter weight.

### 4. Classification by Points

- 1 point for each
  - (a) Throw
  - (b) Hold
  - (c) Immobilization.

2 points for each counter-throw.

### 5. Throws

For a throw to qualify for a point, it must fulfil the following conditions:

- (a) It must be carried out with recognizable style and artistry.
- (b) The one thrown must fall either on his back or his side.
- (c) Both feet of the one thrown must have left the ground.

### 6. Counter-throws

For a counter-throw to qualify for 2 points, the one first thrown to the ground must control himself with sufficient skill to avoid falling on his back or his side. From this position, he must cause his opponent to fall and in such a way that he falls on his back or his side.

### 7. Holds

A hold is awarded 1 point if one of the contestants admits defeat either by word of mouth or by knocking on the ground. If there is risk of injury, the referee is entitled to loosen the hold in good time and to award a point.

### 8. Immobilization

An immobilizing or arresting hold requires the opponent to be held on the ground and on his back for a period of thirty seconds, when the victor earns a point.

The count ceases if the opponent makes sufficiently skilful use of his arms and legs to break the arresting hold. Immobilization should not be interrupted by the expiry of actual contest time, or by an interval or break. If either of the contestants slips off the mat in attempting to obtain release from immobilization, the hold may continue off the mat, if there is no risk of injury, and will count for scoring.

### 9. Wounds or Injuries

If a contestant is injured in a standing position and is unable to continue the contest, the referee makes his decision as follows:

- (a) If the injury is caused by the opponent, the injured contestant receives a point.
- (b) If the injury is self-inflicted, the injured contestant loses a point.
- (c) If the injury is caused by both parties, or by an unknown cause, no point is awarded.



- (d) If a contestant refuses to continue the contest by reason of a slight hurt, the referee will use his discretion. The referee also has freedom of decision if either of the contestants falls ill during a contest and is unable to continue.
- (e) In the event of slight hurt, such as nose-bleeding, sickness or palpitations, the referee may allow a break of not more than one minute. The contestant must not leave the mat during this time.

### 10. Forbidden Actions

- (a) Hair-pulling.
- (b) Finger- or toe-twisting or wrenching.
- (c) All violent blows, kicking and pressure on nerve centres.
- (d) Abrupt or excessive use of strangleholds or leverage-holds.
- (e) Unsporting conduct.

If a contestant is guilty of an infringement of any of the above rules his opponent is awarded 2 extra points.

### 11. Permitted Actions

- (a) All throws known in Judo or Judo-Do.
- (b) All arm, shoulder, foot, leg and neck leverages.
- (c) All scissors-holds and locks.
- (d) All strangleholds.
- (e) All immobilization holds.

### 12. The Jury

The jury is composed of the referee, the leader of the list (most senior in grade) and the time-keepers, who also record the points. In all cases the referee's decision is final. The other members of the jury have no vote.

If a referee has not awarded an acknowledged point, the contest must halt and the point be awarded. He must not wait until the end of the contest to give his decision.

### 13. Location of Contest

The mat must be 5 metres square and 5 centimetres thick (approx. 5 yds. 1 ft. 5 ins. by 2 ins.). It should be covered by a tightly stretched cover. Buckles should be hidden. The free space surrounding the mat should be 1 metre in width. This free space should be covered by a shock-absorbing material.

### 14. Decisions on Tournaments

These are based on the following factors:

- A decision is given according to the number of points gained.
- In the event of a win, the victor is awarded an extra 2 points.
- If the contest is drawn, each contestant receives 1 point.
- No points are awarded for a defeat.
- A contestant retires from a tournament after 3 defeats, 5 drawn matches, 2 defeats and a drawn combat, 1 defeat and 3 drawn matches.

Important to the classification are:

- (1) The number of points.
- (2) The number of extra (bonus) points.
- (3) The number of wins.
- (4) The lesser weight.

If the score is even in respect of these four items an extra round of three minutes is allowed and is repeated if necessary until one or other of the contestants gains the lead. These rounds are to be contested with intervals of one minute. In championships and tournaments, contestants must be given an interval of fifteen minutes between two contests.

### 15. Dress

Contest dress consists of a loose tunic (kimono) and trousers made of strong material. The whole is held by a cloth belt or sash. The belt or sash must twice encircle the body. The tunic should cover the posteriors and its sleeves should extend below the elbows. The trousers should extend half-way down the calves. Each contestant should wear a suspensory belt. He should also keep his finger- and toe-nails cut short.

### 16. Weight Classes

These are as given on page 26.

### 17. Weighing-in

Contestants are normally weighed once only, viz. at the beginning of competitions. If, however, the contests are separated by intervals of several days, weighing-in should be repeated. The net body weight only is valid and a margin of 200 grammes is permitted. It is permissible to compete in another weight class (a heavier class). Members of the Elders' class may only take part in the contest class matches if able to produce doctor's authority.



## SYNOPSIS OF JUDO-DO

(Revised and brought up to date, January 1951)

### FOOT-THROWS

The Felled Tree  
The Skittle  
The Closed Road  
The Balancing Fish  
The Hip-kick  
The Horse-kick  
Doubling

### GROUND-THROWS

The Sea Wave  
The Flower-bud  
The Landslide  
The Straight-line Fall  
The Earthquake  
X-throw  
The Pitchfork  
Shoulder-lift Throw  
Armpit Blow  
Arms Roll

### IMMOBILIZATION BY

#### DOUBLE THROW

Torn Strip  
Tokyo-Do

### BACK-THROWS

Odd Ways  
Backward Head  
Throw  
Sutemi Ushiro  
Shoulder Hook  
Nape-pull

### COMBINATION-THROWS

Road Roller  
Springing Panther  
Spinning Disc  
Blessed Earth  
Mathematical Six  
Arcades  
Rolling Ball  
Climbing Plant  
Hanging Garden  
Axe Blow  
Turbine  
Change Step  
The Scoop  
Spinning Top  
Sash Throw  
Pedro  
Wind Rose  
Abyss  
Yoga-Gautama

### GROUND-THROWS

(SIDEWAYS)  
Trident  
Tongs  
The Hock  
Foot-stop  
Floor Sword

### HAND-THROWS

Leaf in the Storm  
The Storm  
Overhead Hand  
Throw

### COUNTERS

The Idol  
The Twins  
Backward Throw  
Kneeling  
Son of Kata-Guruma  
Rolling Carriage  
Grandson  
Hip-rocket  
New P. Throw (*Combination Throw*)  
Kobau Throw (*Foot-throw*)  
Broken Bodies (*Back-throw*)  
Breaking the Dam  
(*Back-throw*)

### IMMOBILIZATION BY

#### TRIPLE THROWS

Water-jet  
Falling Moon